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FOUNDATION OF THE COLLECTIONS.

MR. SHEEPSHANKS'S DEED OF GIFT.

TO ALL TO WHOM THESE PRESENTS SHALL COME, I, JOHN SHEEPSHANKS of Rutland Gate, Knightsbridge, in the County of Middlesex, Esquire, send greeting.

WHEREAS I desire that a Collection of Pictures and other Works of Art, fully representing British Art, should be formed, worthy of national support, and have the advantage of undivided responsibility in its management, instead of being subject to the control of any body of trustees or managers : And whereas I conceive that such a collection should be placed in a gallery in an open and airy situation, possessing the quiet necessary to the study and enjoyment of works of Art, and free from the inconveniences and dirt of the main thoroughfares of the metropolis : And whereas I consider that such a gallery might be usefully erected at Kensington, and be attached to the Schools of Art in connexion with the Department of Science and Art now established there : And whereas, with the view to the establishment of such a collection, and in the hope that other proprietors of pictures and other works of Art may be induced to further the same object, I have determined to make such a conditional gift of the original pictures and drawings (the productions of British artists) which I possess, as hereinafter expressed. And I do, therefore, hereby transfer the pictures and drawings belonging to me specified in the Schedule hereto, and the property and proprietorship thereof unto, and do declare that the same shall remain vested in the Right Honourable Edward John Stanley, Baron Stanley of Alderley, or other the member of Her Majesty's Government for the time being charged with the promotion of Art Education, now undertaken by the Department of Science and Art, as the ex-officio trustee thereof, upon the following terms and conditions, viz. :—

1. The said Right Honourable Edward John Lord Stanley, as the first and present ex-officio trustee, shall sign a memorandum of his acceptance of the trusteeship hereunder at the foot hereof.

2. A well-lighted and otherwise suitable gallery, to be called "The National Gallery of British Art," shall be at once erected by Her Majesty's Government, and be attached or near to the public buildings built or to be built for

the Department of Science and Art on the estate purchased by Her Majesty's Commissioners for the Exhibition of 1851, or the public parks or gardens at Kensington.

3. The said pictures and drawings shall be deposited in such gallery with any other pictures or other works of Art that may be subsequently placed there by other contributors, as it is not my desire that my collection of pictures and drawings shall be kept apart, or bear my name as such.

4. The right of property and possession in the said pictures and drawings shall be solely in the ex-officio trustee for the time being, but subject to the conditions herein expressed; and the said pictures and drawings shall always remain under his sole care and control, and he shall be the sole arbiter of any question that may arise touching the management or disposition thereof under these Presents.

5. The said pictures and drawings shall be used (as the primary object) for reference and instruction in the Schools of Art now or hereafter placed under the superintendence of the said Department, and, subject thereto, shall be exhibited to the public at such times as shall not interfere with the arrangements of the said Schools, and under such regulations as the ex-officio trustee shall prescribe; and so soon as arrangements can be properly made by him for that purpose, the public, and especially the working classes, shall have the advantage of seeing the collection on Sunday afternoons; it being, however, understood that the exhibition of the collection on Sundays is not to be considered as one of the conditions of my gift.

6. None of the said pictures and drawings shall ever be sold or exchanged, or be dealt with contrary to the true spirit and meaning of the disposition and control thereof herein prescribed; but this condition shall not restrict the temporary loan of any of them, upon terms sanctioned by the ex-officio trustee, to any place in the United Kingdom where any School of Art exists in connexion with the Department of Science and Art, or generally where there is any safe and proper place for their reception and public exhibition.

7. The ex-officio trustee shall be advised and assisted on matters connected with the preservation of the said pictures and drawings by William Mulready, Esquire, R.A., or failing him by Richard Redgrave, Esq., R.A., or failing him by some one other R.A. of London, to be selected by the ex-officio trustee for the time being, as the professional adviser of the ex-officio trustee.

8. That the ex-officio trustee may sell the right to engrave or reproduce any of the said pictures or drawings, upon such terms as he may think proper, but the engravings and reproductions shall be approved by the artist of the picture or drawing engraved or reproduced before publication, and such artist shall be paid whatever sum may be received by the ex-officio trustee for the sale of such right.

9. The said pictures and drawings, or the conditional gift of them hereby made, shall not be subject to the provisions of the Act of the 19 & 20 Victoria, cap. 29., intituled "An Act to extend the Powers of the Trustees and Directors of the National Gallery, and to authorize the Sale of Works of Art belonging to the Public," or to any future enactment of the Legislature, which, but for this declaration to the contrary, shall have the effect of placing the said pictures and drawings under any other care or ordering than is herein prescribed, or would otherwise alter or interfere with the disposition thereof hereby made. And in case of such interference on the part of the Legislature, or if the terms and conditions as herein expressed be not strictly adhered to, then the conditional gift hereby made of the said pictures and drawings, in favour of a National Gallery of British Art, the Schools of Art, and the public generally, shall wholly cease, and the ex-officio trustee for the time being shall thereupon hold the said pictures and drawings in trust for the University of Cambridge, to be added to, and for ever thereafter, form part of the Fitz-William Collection in the said University.

Witness my hand and seal, this Second day of February
One thousand eight hundred and fifty-seven.

(Signed) JOHN SHEEPSHANKS. (L. S.)

Signed, sealed, and delivered by the above-named

John Sheepshanks, in the presence of

WILLIAM COWPER, 17, Curzon Street, London.

RICHD. REDGRAVE, 18, Hyde Park Gate, South Kensington.

HENRY COLE, 24, Onslow Square.

I, the above-named and undersigned Right Honourable Edward John Stanley, Baron Stanley of Alderley, do accept the trusteeship created by the above deed.

(Signed) STANLEY OF ALDERLEY.

LYON PLAYFAIR, Witness.

MINUTE
OF THE
LORDS OF THE PRIVY COUNCIL ON THE ABOVE
DEED OF GIFT.

DEPARTMENT OF SCIENCE AND ART.

*At the Council Chamber, Whitehall, the Sixth day of
February 1857.*

By the RIGHT HONOURABLE THE LORDS OF THE COMMITTEE OF PRIVY COUNCIL appointed for the consideration of all matters relating to TRADE AND FOREIGN PLANTATIONS.

My Lords take into consideration the Deed of Gift by which Mr. Sheepshanks transfers to the President of this Board his valuable Collection of Pictures and Drawings, in order to found a Gallery of British Art, in connexion with the Schools of Art under this Board.

The President has accepted with much gratification the Trusteeship created by this Deed, under the conditions therein described.

My Lords are sensible of the great value of the magnificent gift thus presented to the nation during the lifetime of the Donor, and they desire to express their admiration of the very liberal spirit in which it has been made.

My Lords admit the reasonableness of the condition that the Deed of Gift shall only take effect when a suitable Gallery shall have been provided in an airy situation near the Gardens or Public Parks at Kensington, and they have given directions, with the consent of the Treasury, for the erection of such a Gallery without delay.

Their Lordships direct that a letter should be written to Mr. Sheepshanks, thanking him, on the part of the Government, for his munificent gift to the nation, and for the open character of the conditions under which it has been made; and stating, that whilst the liberality of these conditions has greatly enhanced its value to the nation, they are well calculated to realize the disinterested object of the Donor to found a Gallery of British Art.

Approved,

STANLEY OF ALDERLEY,

6th Feb. 1857.

LYON PLAYFAIR.

BRITISH FINE ARTS COLLECTIONS.

INTRODUCTION,

BY

RICHARD REDGRAVE, ESQ., R.A.

Oil Paintings.

MR. SHEEPSHANKS having generously presented to the nation his valuable pictures and drawings, the works of British artists, with a view to the formation of a national collection of British art, the following catalogue has been prepared, intended to serve not only as a register of the paintings, &c., but also as a means of affording the public some information on the works and their authors.

A few prefatory observations on the aim and objects of British art, and on some of its marked characteristics, may enable the public to enter into the intentions of the artists, and more fully to enjoy a noble gift which has been specially offered to contribute to the gratification of all.

In considering the aim of British art, it is natural to compare it with that of the modern Continental schools, but in doing so it is particularly necessary to bear in mind how differently the latter have been fostered and encouraged. In France, for example,—and the same observation is not less applicable to other countries,—the Church and the State are the great patrons of art, and pictures are largely commissioned for town halls, palaces, and churches. These are constantly of large dimensions, and calculated by their mere size to make an impression on those who do not reflect that all the highest qualities of art may be contained in pictures of moderate size, as is sufficiently proved in the works of Raffaello, Frate Angelico, and Hemling.

The subjects of these works are all of a public character,—religious when commissioned by the Church, or historical when for the State. But Protestant Britain has never quite overcome the objections of her Reformers to the pictorial representation of scriptural subjects, and they are still but rarely admitted into ecclesiastical edifices. Nor, until lately, has the State in this country done anything to promote pictorial art, so that our battles and our triumphs have had no national commemoration by the painter, but have been left to the poet to sing, instead of

being portrayed by the artist. Moreover, our insular position has, under Providence, protected us from actual contact with war and its terrors, and thus has had some share in the subjects of our choice. Art in England has flourished from the demands of those who love it as a home delight; therefore our pictures are small, and suited to our private residences, while the subjects are such as we can live by and love; and hence, they have been largely illustrative of the feelings and affections of our kind, and of the beautiful nature of which we desire to be reminded as a solace in the moments of rest from the hard labour of daily life; and it may be said, that in no school of ancient or modern times have such subjects been more touchingly treated, more happily conceived, or more beautifully executed.

The contrast between the British and the Continental artists in their choice of subjects was singularly apparent in the vast gathering in Paris in 1855. To pass from the grand salons appropriated in the Palais des Beaux Arts to French and Continental works, into the long gallery of British pictures, was to pass at once from the midst of warfare and its incidents, from passion, strife, and bloodshed, from martyrdoms and suffering, to the peaceful scenes of home;—it was said of our pictures that they reflected the life of a people who had long been permitted to dwell safely.

The subjects chosen by British painters have been disparagingly classed with those of the Dutch school, but they are of a far higher character, and appeal to more educated and intellectual minds. Thus, if we examine the works of Teniers, Terberg, Ostade, Jan Steen, De Hooghe, Dow, Mieris, and others of that school, they will be found to consist of music-meetings, tavern-scenes, conversations, feasts, games, revels, and drinking-bouts; often very doubtful in their subject, and frequently of the very lowest taste and character. They seem to be the productions of men who never read, since the subjects chosen rarely or ever have any connexion with literature, nor do they seem to have been taken from the poets or writers, of their own or any other country; but represent, certainly with admirable truth and force, the scenes they daily saw, and among which they daily lived, embodying generally only the lowest sentiments and instincts of our common nature.

The subjects of British artists, on the contrary, if they are below what is usually classed as historic art, almost

always appeal to the higher sentiments, and embody the deep feelings and affections of mankind. Our poets and writers, as well as those of other countries, find in them loving illustrators. Even when the painter chooses for his subject our rough sports, our native games, our feasts and merry-makings, he contrives so that some touching incident, some tender episode, or some sweet expression, shall be introduced to link them to our higher humanity; and those offensive accompaniments which the Dutch artist seemed instinctively to revel in are judiciously passed over, or hinted at rather than prominently displayed.

Landscape painting also is a class of art which has been very successfully cultivated in this country, and British artists have been allowed greatly to excel in it. The present collection contains fine works by Constable, Turner, Collins, and Callcott, among those passed away, and many by eminent living painters. Unlike the Continental practice, our artists, both subject and landscape painters, mostly study art for themselves, and prefer nature to the painting-rooms of their eminent contemporaries. This habit has led not only to truth, but to variety and individuality, which are among the greatest charms of British landscape painting. Great is the difference between Collins and Constable, although both paint English nature as it is presented to the view of all who love to look on it and learn to *see* it, and both prefer the fresh breezy sparkle of our own downs and commons, of our green woods and fields or shingly shores, to any other, as the subjects for their pictures. Still greater is the difference between these and Turner, the true painter of mist and cloud, of air and distance,—who, not content to restrict himself to our own scenery, delights in that of brighter lands also; and depicts nature with all that an imaginative mind could gather through the most informed and gifted eye.

The dews and mists of our land have been a boon to our island painters, sometimes shrouding the earth and rendering it vast and grand by dim uncertainty, sometimes glittering in the rosy gleams of morning, or lighted by the golden tints of evening. Every way, these accidental effects have been seized upon as a source of infinite variety and beauty; they contribute to the verdure and fertility of the land, to the—

“Long fields of barley and of rye
That clothe the wold and meet the sky,”

as well as to the abundant weedage of our heaths and

hedgerows, both fertile sources of the true picturesque, and both studied with intense love by the true artist.

From what has been said, it will be felt far from surprising that historical art has been little practised in these kingdoms, since there has been no demand for it by private patrons, nor by our corporate bodies, our churches, or for our state buildings; yet the artists have never been backward, and individuals have from time to time sacrificed their worldly interests to do away what has been made a reproach to us. We may instance noble historical works by men who were our contemporaries, by Haydon, Hilton, and Etty, as well as by living artists,—works which may well take rank with what has been achieved by modern Continental painters; and when Government at last came forward to promote historic art, in the decoration of our Halls of Legislature, an immediate response was given that has resulted, and will result, in works which posterity may perhaps place higher than contemporary judgment.

The present collection, however, consists of pictures of cabinet proportions, illustrative of every-day life and manners amongst us, appealing to every man's observation of nature and to our best feelings and affections, without rising to what is known as historic art; as such, they are works that *all* can understand and all more or less appreciate. And this is especially to be insisted on, since a wrong impression is only too widely entertained that art does *not* appeal to the multitude but only to those specially educated to appreciate it. Pictorial art does appeal directly to all in some of its highest qualities, inasmuch as it embodies images of beauty and expression, since both of these are parts of a language which nature has made common to all mankind who are imbued with a sense of the beautiful, and an instinctive feeling enabling them to read the heart in the varied expression of the face or action, and therefore enabling them to enter into the painter's labours, if he have truly rendered nature.

Thus far, then, all can judge of the painter's art,—all can tell if he fills them with pleasure from a sight of the beautiful, or touches their hearts in sympathy with the expression he has portrayed. Not that it is asserted that all feel these qualities in their full force, or can be moved equally by his art. We are created with senses capable of culture, and as the Indian becomes acute of hearing and keen of vision by constant exercise of these bodily senses, so those which are intellectual may be cultured and im-

proved: and this constitutes the high mission of the artist, and that which renders him a public benefactor—that his art stimulates mental culture. Nor does this culture contradict the first assertion, that art appeals directly to the multitude; there may be a difference in degree, there is none in kind, and as far as beauty and expression go, the painter appeals to all, knowing that in these respects “the whole earth” is still “of one language and one speech.”

Nor are the untaught multitude shut out from the enjoyment of a still higher quality of the painter’s art—the imaginative. Unlike the poet, who clothes his noblest images in *words*, which to the many never reveal things, of the painter it may be more truly said that through his art—

“We can behold
Things manifold,

That have not yet been wholly told,
Have not been wholly sung or said.”

And not alone all that is probable, but all that is possible, becomes actual, embodied by the painter’s skill on canvas.

Now, if we would simply allow these three qualities in a picture to act upon our minds, how much of the painter’s art would become a source of delight, shut up only when we attempt to be learned in qualities which we have not studied, and critical where passive enjoyment would bring the truest pleasure.

Let us look at any picture in the present Collection appealing distinctly to the qualities spoken of, and, simply endeavouring to enter into the painter’s intentions, forget a while to be critical, and be content for once to be amused.

There is no work in the Collection more fully illustrating the pleasure which all will derive from pictorial beauty than the “*Florizel and Perdita*” of Leslie (No. 114). It is impossible to suppose that one quite unacquainted with the play would be otherwise than deeply interested by the surpassingly sweet face and the modest purity of *Perdita*, or the manly form and princely grace of him to whom she gives the flower; and all can understand the deep devouring love with which he gazes on her. Far higher, no doubt, will be the pleasure of the spectator, who, although equally untaught in the rules of art, *has* read the poetical play from which the subject is taken. He will at once enter fully into the painter’s beautiful embodiment of her whose princely lineage shone through her shepherd rearing, and agree with *Florizel* to think her—

... “No shepherdess but *Flora*
Peering on *April’s* front.”

The depth of love which the painter's skill reveals to the unread spectator will be far stronger in its appeal to him who has read the inimitable lines the poet has put into the mouth of Florizel:—

“What you do,
Still betters what is done. When you speak, sweet,
I'd have you do it ever: when you sing,
I'd have you buy and sell so; so give alms;
Pray so; and, for the ordering of your affairs,
To sing them too: when you do dance, I wish you
A wave o' the sea, that you might ever do
Nothing but that; move still, still so, and own
No other function: each your doing,
So singular in each particular,
Crowns what you are doing in the present deeds,
That all your acts are queens.”

The enjoyment of the intelligent observer will not end here. He will be led to remark how the painter has enhanced the loveliness of Perdita, by contrasting it with the homely comeliness of Mopsa, and given her actions additional grace by the truthful clumsiness of the country maiden; nor has the same artifice been neglected to add youth and beauty to the prince as compared with the aged father and his councillor. Many more sources of pleasure might be pointed out; but they refer to other qualities. These we may defer to the consideration of expression as a source of pleasure to all, and illustrate it by Mulready's picture of “Giving a Bite,” No. 140. The subject-matter of the picture is very slight; but the story told is perfect in its kind—two boys, the one giving to the other a bite from an apple. The boy who is giving the bite is one of those whose look shows that his gift is a compulsory one. He is evidently a poor-spirited creature who dares not resist the demand “give us a bite;” but he yields it unwillingly, as his face and whole action fully express. Instead of proffering the apple freely, he shrinks, and drawing back his elbows, brings the fruit in the closest proximity to himself; he pinches it with his fingers, and covers it up to limit the bite to the smallest possible surface; while the bully who enforces it expresses in countenance and hands the eager and intense greediness of his nature; the hands are instinct with expressive action; he seems pouncing on his prey. At the lower part of the picture, the monkey of a poor Italian stroller eyes, with a face of the same expressive fear, a large dog, equally dreading a greedy bite. A child in a little girl's arms is also most thoroughly expressive of sleep. Into the expression thus portrayed all can enter

—the uninstructed in art as well as he who has made art his study; the former, indeed, from being entirely free to rest upon the story, is likely to enjoy it even more fully than the latter, whose thoughts are taken up with other qualities of art into which the unlearned do not strive to enter.

The present Collection is not rich in purely imaginative works, that is to say, works representing ideal beings or states of being, such as are the fairy scenes of Maclise or Paton, the scripture visions of Danby, or the mythological and poetical landscapes of Turner. Many works, however, and, among them, all those embodying subjects from our poets and other writers, are necessarily works of imagination, although they may be so fully realized by the painter's art, that we forget the invention in the completeness of the realization.

The Dinner at Page's House, by Leslie (No. 110), for instance, makes us, as it were, personally acquainted with the imaginary individuals of the poet's drama, with Slender and Anne Page, with Falstaff and Bardolph, as well as with the two merry wives; so much so, indeed, that we accept them as real persons, and overlook that the whole is a pure invention, first of the poet's—who makes us know the characters by their deeds and speech—and then of the painter who, entering fully into the poet's mind, enables us to *see* what the latter had but partially revealed. Thus, when the painter is a thorough master of his art, he helps to open up the poet to the many; and "Sweet Anne Page," probably a mere abstraction, when read of, becomes henceforth a living reality, that may, perchance, never more be separated from the language of the poet.

This realization by the painter, the multitude are thoroughly able to enter into and appreciate. It has been found by experience that men apprehend more easily by the eye than by the ear, that pictures to them are greater realities than words; and, certainly, he that has in ignorance of the play, looked with pleasure on such a work as the above,—admiring it merely as the representation of a feast in the olden time, and drawing the characters of the guests only from the expression portrayed—will be interested more deeply still when he reads the play, and sees the skill with which the painter has revealed to him the conception of another. Thus the inventions of the painter are not only a source of pleasure in themselves, but open out other sources of gratification also.

In some cases the invention of the artist is exerted rather to exercise and call forth the imagination of the spectator himself than to display his own. "Suspense," by Landseer (No. 99), is an excellent example of the pictures of this class. A noble bloodhound is watching at a closed door, shut out, one may imagine, from the wounded knight his master. There are the steel gloves removed from the now powerless limbs—the torn eagle-plume speaks of the deadly strife—and the continuous track upon the floor shows how his life-blood flowed away drop by drop as he was borne within. Who does not watch with the faithful hound in deep "suspense" for some token that he yet lives? Others, again, may read the picture far differently; they may imagine that the dog has tracked the author of some act of violence or deed of blood; the plume torn from his casque by the struggling victim, lies on the floor sprinkled with the blood shed in the struggle ere the victim was borne within the now closed portal; we recognize the scuffle of the moment, the hand clenching the door-post with fearful energy to prevent the closing, the stifled cries, the hopelessness of resistance. Yet there, like a watchful sentry, waiting in silence, the animal crouches, whose deep instincts teach him untiringly to follow the object of his search; the spectator himself waits in anxious eagerness for the re-opening door, anticipates the spring of the animal and the renewed struggle that will ensue. Thus variously may the picture be read, each painting for himself a far different scene; but few, looking on the painter's work, will stay entirely without the door, nor allow imagination to carry them away beyond the narrow canvas actually bounding the artist's labours.

Enough has been said to show the manner in which pictorial art speaks to all, and is intelligible to all, and how greatly the spectator's pleasure may be enlarged if he will examine in a true spirit. Some further remarks, however, may be useful to illustrate other qualities of pictorial art; remarks tending also to a just appreciation of the artist's labours. Among these, one of the first to be considered is imitation.

Painting is classed as one of the imitative arts, and there can be no question that much of the pleasure we derive from pictures arises from the imitative representation of objects. Take the lowest class of works, pictures of still life. In these we shall at once allow, that while grouping, light and shade, and colour conduce to the pleasurable

sensations they afford us, the imitative truth with which objects solid and in relief are represented on a flat surface, with all their varied qualities of colour, texture, transparency, &c., is the great source of our pleasure in them.

As subjects take a higher aim, and rely more largely on beauty, expression, or feeling, mere imitation becomes more and more secondary to those nobler qualities; and in works appealing directly to the imagination, it is surprising how small an amount of imitation is consistent with our deriving the fullest gratification from them. Thus the naked females of Vanderwerf are both well drawn and coloured, and evidently far more imitative than an outline by Flaxman; but the touching groups of the "Works and Days" of Hesiod, as illustrated by our great sculptor, would lose in their effect upon us, coloured by even a greater hand than the Dutch painter.

The question of the relative imitation of nature has been so much discussed of late, and photography and the camera are giving us such insight into its multitudinous details that many are apt to take a wrong view of imitation altogether, and to give it a higher rank than it deserves among the qualities of pictorial art. And first, those take a wrong view of imitation who pay attention to the imitation of *details* to the neglect of the general *truth*; they give an undue importance to the parts, and overlook their subordination to the *whole*. That painter has the truest feeling for his art who endeavours to comprehend his subject and express it fully as a whole first; and having done so adds as much completion to the various details as they will admit of without interfering with the general truth; not commencing with the mere imitation of details, trusting to their culmination in a finished whole. The landscape painter, for instance, who glories in being able to count the leaves of the trees in his picture or the blades of grass in his foreground—though he may be praised for his patience, has but a mean idea of bountiful nature, and will never arrive at the truth expressed in the pictures of Turner or Constable, since these make the spectator truly feel her endless infinity and fulness.

Again, in historic art, it is the thorough impression of the action or passion to be represented, the full realization of the incident chosen, that is to be the endeavour of the painter, through the expressive action of the figures—the expression of character shown by the heads and hands;

and if we are to be carried away from the contemplation of these high qualities to admire the truthful imitation of the stones of a wall or the bark of a tree in the background, the painter mars his own work, and the impression produced upon the mind is much lowered by the impertinent intrusion of unimportant truths. Even in art having a lower aim, those who examine pictures carefully will soon distinguish two modes of imitation—the one aiming at the representation of natural objects by the servile imitation of details,—attempting, as it were, to give the very threads of the various stuffs, or the individual hairs of the head; the other wherein the artist imitates rather the general texture of the drapery, the masses of the hair, or the qualities of the surface, in keeping with their local position in the picture. Of this latter and juster imitation, the picture of the “Wedding Gown,” by Mulready (No. 145), will afford many illustrations; as, for instance, the end of the counter on which the silk-mercator unfolds his goods. This cannot be looked at without our at once seeing that the painter intends to represent, not real mahogany, but a mere grainer’s imitation of it, or the stool on which the purchases rest made gay by being covered with red *paper*. And yet this wonderful truth of external imitation is achieved without any undue or minute labour, but merely by a careful consideration of the general effect of such surfaces. Again, these, although they delight us when we specially turn to their examination, by no means obtrude on the attention which the skill of the painter has managed to concentrate fully on the actors themselves.

The pictures of Landseer also are examples of faithful imitation, arising from attention to general truth rather than to minute details; but this has reference to another quality of art, technically called *execution*, differing extremely in the works of different painters, and which deserves a share of attention.

In addition to the pleasure derivable from the higher qualities of art—imagination, beauty, and expression, and also from imitation and colour, there is no doubt that the mere mode and manner of painting, or as it is technically called “*execution*,” may be classed among the pleasure-giving qualities of a picture.

For while there is a national or general character in the *execution* of the several schools, the manner of handling of each individual painter is as varied as the hand-writing of different individuals, to which indeed it is analogous.

This individuality of manner is often strikingly contrasted in painters of the same school, even when related to each other as master and scholar. What, for instance, can more radically differ than the execution of Rembrandt and his pupil Dow—the full impasto of Rembrandt's lights—the deep unction of his shadows—the bold vigour and skilful ease of his pencil; compared with the meagre minuteness, the petty prettiness, and feeble labouredness of Dow. Some painters, like Ostade, by repeated glazings, arrive at the jewelled richness of painted glass. Others, as Teniers, appear to accomplish all by a marvellous oneness. Some have a heavy hand; some a light one; while a few, by a happy facility, give the effect of labour and completeness without any sense of its wearisome continuousness.

British artists have always paid great attention to execution and have engrafted on their practice all the various excellences to be found in the old masters. In this they widely differ from the modern Continental schools, in which, until lately, but little attention was paid to variety of handling and to the different qualities of thick and thin painting—scumbling and glazing—opaque and transparent painting;—qualities which have special charms over the solid heaviness of those schools.

The varied modes of execution, and the pleasure derivable from them, will be best understood by again referring to examples. Thus, that happy facility which has already been alluded to is fully illustrated in the works of Sir E. Landseer. Examine carefully the "Fireside Party," No. 90: here the hairy texture of the veritable race of Pepper and Mustard is given as it were hair by hair, yet it is achieved at once by a dexterous use of the painter's brush. Or turn from this work to the "Tethered Ram," where the fullest truth of woolly texture is obtained by simply applying with a full brush the more solid pigment into that which has already been laid on as a ground with a large admixture of the painter's vehicle: days might be spent endeavouring to arrive at a result which the painter has achieved at once. The early works of this painter are a complete study for lighthanded and beautiful execution; they look imitatively perfect, yet many instances are known of his extreme rapidity of execution. In the collection of the late Mr. Wells, of Redleaf, among many other works by this artist are two peculiarly illustrating this quality: one is a spaniel rushing out of a thicket

with a wounded rabbit; the rabbit and dog are the size of life, they have the fullest appearance of completeness, yet the picture was painted in two hours and a half. The other picture is a fallow deer the size of life, painted down to the knees; Mr. Wells used to relate that on leaving the house to go to Penshurst Church the panel for this picture was being placed on the easel by his butler, and on his return, in about three hours, the picture was complete,—so complete indeed that it is more than doubtful if equal truth of imitation could have resulted from a more laboured execution, or that the Vicar's remark would apply to it, that "the picture might have been better had the painter taken more pains."

To study a painter's progress in executive skill is also a source of much interest and pleasure, easily attained by all who will seek to enjoy it. Let the visitor, for example, examine Mulready's picture of the "Fight Interrupted," No. 139, which he will perceive by the date on the pump was painted in 1816, and then pass to his picture of the "Wedding Gown," No. 145, painted nearly thirty years later, in 1844, and compare the two merely as to modes of painting, that is to say, the use of the brush and the application of the pigments. The most unpractised eye will see that the earlier work is painted without much variety in a broad simple manner, the touch is flat and decisive with a degree of sameness, and the painting rather solid throughout, glazing having been little resorted to. If he now turn to the "Wedding Gown," he cannot but observe the wondrous richness and lustre which arises from the varied methods of execution adopted, some of the colours are as brilliant as precious stones from being laid pure and transparent over a white ground, some have a deep and intense richness from a semi-solid pigment having been used in a like manner. The lustre of the bride's dress is owing to the amber hue having been produced by glazing, while the brilliant red of the wood is the effect of a pure pigment on a luminous ground. In the dress of the errand boy a marvellous texture has been obtained by elaborate stippling with broken tints, while on the other hand the effect of hair has been given as dexterously as in the happiest of Landseer's works, in the little sleeping dog on the floor. It is true that all that has been described will not at once be understood, or the means by which it is arrived at appreciated, but blind indeed must be the observer who does not see the wondrous handicraft that has been achieved

by thirty years of patient study; achieved, moreover, at the same time with the perfection of those higher qualities of feeling and invention which are more especially the birth-right of genius.

These preliminary remarks on the oil paintings will, it is hoped, enable visitors to examine with some degree of method and with increased interest the various works in the Collection. The several qualities of beauty, expression, and feeling have been discussed and shown to appeal more or less to all alike, while other qualities of the painter's art, such as those of imitation and execution, have been shortly explained in order to invite attention to them. There are yet others which might have been entered upon, such as colour, composition, &c.; but as these would have required a lengthened consideration, they are left to the study and observation of those whose love of art leads them to endeavour to enter thoroughly into those qualities which contribute to its true excellence.

Before concluding these remarks on the oil pictures, it may be proper to notice those few among them which show evident signs of dilapidation and decay, since such may lead to the false inference that British pictures are not painted in a manner to insure that permanency that was attained by the old Masters in their works.

It has been supposed that the vehicle or medium used by our painters is an unsafe one, and that this is the cause of the changes that are taking place; but this is not the case (see page 61). It is now well known that most of the mischief to our pictures has resulted from the use of bituminous pigments, such as mummy, asphaltum, &c., and which is now entirely discontinued.

These pitchy pigments, from their very nature, never harden, but retain a tendency to fluidity from heat, and to contract and expand under alternations of temperature; unlike the metallic and earthy pigments, which, mingled with the oils and resins of the painter's vehicle, become harder and drier by age and exposure. Unfortunately, these bituminous pigments were very tempting to the painter, forming the coolest and most transparent browns; and hence, from the time of Sir Joshua Reynolds until within the last twenty years, they were much used for the luminous shadows, and even in the solid lights, by many painters. Pictures so painted often remain apparently sound, and little outward change is visible until it becomes necessary to varnish them, when the soft bituminous layer yields

to the strong contraction of the varnish, and a fearful disruption takes place. This result was seen in the "Portia and Bassanio" of Newton, No. 166, and in "Duncan Gray," by Wilkie, No. 226. (Vide pp. 70, 85, and note, p. 61.)

In all cases, the evils arising from the use of asphaltum were greatly increased when the successive paintings were too hastily applied ere the previous one had had time to dry. Wilkie is known to have so used it on the "Duncan Gray." The picture was nearly completed in a solid manner of execution, and silvery tone, when he became enamoured of the rich, juicy manner of Ostade, and sought rapidly to change the appearance of his work by successive paintings *into* asphaltum, each succeeding colour being applied as rapidly as the under one would film over; and hence, the much to be regretted dilapidation of the picture. As he was pleased with the expression of the principal female head, he forbore to touch it; and this and some few other parts remain quite uninjured; while the hands of the father, much of the figure of "Duncan Gray," and almost all the background were, probably, enriched greatly for a short time, but seriously injured for futurity by these re-paintings.

One of the landscapes by Mulready, No. 135, is also somewhat cracked from the use of asphaltum; but the companion picture, painted shortly afterwards, is in the soundest state; and as he entirely gave up the use of this dangerous pigment, all the other works are in beautiful preservation, and with every prospect of being as durable as the best pictures of the Flemish and Dutch schools. Moreover, bituminous colours have of late years been entirely shunned by all our best artists.

The works of Turner have failed from different and more complicated causes: sometimes from the intervention of water-colours between two layers of oil colour, when the upper one is sure to separate. More frequently, perhaps, from the practice of working hastily on his pictures, with various media, on the "varnishing days," producing by scumblings and thin paintings, effects as beautiful as they were evanescent.* Imperfectly united to the prior paintings, these change by time or have in some cases been *partially* removed by the picture-cleaner, and the work left in a state from which it is hopeless to advance or to recede.

* He would frequently go round to his brother painters and seize upon any colour on their palettes which gave him pleasure; and irrespective of the medium with which it had been tempered, remove it to his own, and transfer some of it to the picture he was at that time working on.

That the vehicle used has little to do with the failure of particular pictures is shown by the thoroughly sound state of works painted with totally different mediums. Those by Leslie, for instance, which are painted with a mastic magilp; those of Mulready, painted with copal varnish; those of Landseer, which show neither crack nor flaw, though painted with mastic magilp; most of those of Webster, of Stanfield, and others; in fact, in all cases where there has been a restrained use of the medium, and wherein the use of bitumen or asphaltum has been abstained from, the pictures are in a perfectly sound state, and have every appearance of durability.

In view, however, of the changes which time produces, more or less, in all pigments and vehicles, it would be extremely valuable, in the future interests of art, if painters would habitually affix to their pictures some memorandum of the mode in which they were executed, of the nature of the ground, and of the principal pigments, and, more especially, of the vehicle they employed. These would form reliable data for future artists, as each picture would register the results of a series of experiments, determining the durability of different modes of painting; the permanency of glazings, of scumblings, of thick or thin painting, of solidity or transparency, as well as of the materials used. One moment's reflection on the value we should attach to such facts connected with works of Van Eyck, of Rubens, of Bellini, or Titian, would be a sufficient argument to induce the general adoption of the practice.

The gallery in which the pictures and drawings are exhibited was erected under the superintendence and from the designs of Captain Fowke, R.E., from data furnished by Mr. Redgrave, who has also carried out the internal decoration and the hanging and arrangement of the works.

NOTICE.—One of the conditions inserted in the deed of gift of the pictures from Mr. Sheepshanks provides that no works shall be copied or engraved without the express permission of the Artist.

REPORT of the COMMISSION appointed to consider the subject of Lighting PICTURE GALLERIES by GAS.

The Commission, consisting of Professors Faraday, Hofmann, and Tyndall, Mr. R. Redgrave, R.A., and Captain Fowke, R.E.,—appointed for the purpose of

reporting to the Lords of the Committee of Privy Council on Education *On the Lighting of Picture Galleries by Gas, and on any precautions (if necessary) against the escape of Gas, and the products of its combustion*—having met at various times and considered the subject referred to them now make the following report.

There is nothing innate in coal gas which renders its application to the illumination of Picture Galleries objectionable. Its light, though not so white as that of the sun, is equally harmless; its radiant heat may be rendered innocuous by placing a sufficient distance between the gas jets and the pictures, while the heat of combustion may be rendered eminently serviceable in promoting ventilation.

Coal gas may be free from sulphuretted hydrogen compounds, and in London is so at the present time; it then has little or no direct action on pictures. But it has not as yet been cleansed from sulphide of carbon, which, on combustion, yields sulphurous acid gas capable of producing $22\frac{1}{2}$ grains of sulphuric acid per 100 cubic feet of present London coal gas.* It is not safe to permit this product of the combustion to come in contact with pictures, painted either in oil or water colours; and the Commission are emphatically of opinion that in every system of permanent gas lighting for Picture or Sculpture galleries, provision should be made for the effectual exclusion or withdrawal of the products of combustion from the chambers containing the Works of Art.

The Commission have examined the Sheepshanks' Gallery as an experimental attempt to light pictures with gas, and are of opinion that the process there carried out fulfils the condition of effectually illuminating the pictures and at the same time removing the products of combustion. According to the indications of the thermometer required and obtained it does this in harmony with, and in aid of, the ventilation, and does not make a difference of more than one degree Fahrenheit, at the parts where the pictures are placed, between the temperatures before and after the gas is lighted.

Certain colour tests consisting of surfaces covered with white lead, or with vegetable and mineral colours (especially the more fugitive ones), and in which also boiled linseed oil, magilp, and copal varnish were employed as vehicles, had been prepared, and were, when dry, covered one-fourth with mastic varnish, one-fourth with glass, one

* Hofmann.

fourth with both mastic varnish and glass, and one-fourth left uncovered. Sixteen of these have been placed for nearly two years in different situations, in some of which gas has been used, in others not. They give no indications respecting the action of coal gas (except injury from heat in one placed purposely very near to and above the gas burners), but seven of them show signs of chemical change in the whites, due to either a town atmosphere or want of ventilation. The most injured is that from the National Gallery, Charing Cross, and the next is from a country privy; the third, much less changed, is from the House of Commons; the fourth is from the Barber Surgeons' Hall; the fifth from the Bridgwater Gallery; the sixth from the Royal Society's Rooms, Burlington House; the seventh from the British Museum.

The remaining tests hung in,—

1. Sheepshanks' Gallery, South Kensington.
2. Secretary's Room at South Kensington, where no gas is used.
3. Mr. Henry Drummond's Drawing-room at Albury Park, Surrey.
4. Sealed up and kept in a closet in the Secretary's Room at South Kensington.
5. Lambeth Palace, Vestibule of the Staircase.
6. British Institution, Picture Gallery.
7. Windsor Castle, Room with a North aspect without gas.
8. Mr. Thomas Baring's Picture Gallery, 41, Upper Grosvenor Street, frequently lit with gas,—

present no observable change in this respect.

Though apart from the especial subject submitted to the Commission the Members cannot resist a recommendation that this kind of trial, which is especially a painter's experiment, should be continued for a longer period, and indeed be carried out on a more extensive scale.

The Commission think it right to state that they were unanimous on all the points to which their attention had been called, or which are referred to in this Report.

(Signed) M. FARADAY.

A. W. HOFMANN.

JOHN TYNDALL.

RICHD. REDGRAVE.

FRANCIS FOWKE, Capt. R.E.

South Kensington, 20th July 1859.

SPECIAL REPORTS of Professors FARADAY, HOFMANN, and TYNDALL, in reply to a request that they would reconsider the Report of 1859.

MY LORDS,

A Commission of which I was a member was appointed in the summer of 1859, to consider the lighting of picture galleries by gas, and the manner in which that object had been obtained in the Sheepshanks' Gallery at Kensington. The Commission made their report in favour of that application on the 20th of July 1859.

I have been desired to re-observe the gallery with reference to the temperature communicated by the gas to the woodwork nearest to it. By the application of thermometers against the woodwork above and nearest to the gaslights, it has been ascertained that at the present date the action of the heat after an hour's continuance has been an elevation of temperature equal occasionally to 12° or 13° , i.e., the woodwork which before gas lighting was at 71° became 84° in the course of an hour or so, and did not rise after any longer time. In the Sheepshanks' Gallery the skylight is double, and serves as the hot air exit passage. The air in that passage being 75° before lighting became 91° an hour after, and rose no higher. The part of the gallery below the top of the pictures was not raised in temperature more than two degrees by the lighting of the gas.

I have no change to make in any of the conclusions contained in the former report; but on looking at the Sheepshanks' Gallery at this time as an experimental attempt to light pictures by gas, I am still of opinion that the process there carried out fulfils the condition of effectually illuminating the pictures and at the same time removing the products of combustion; but I desire to add the recommendation that the roofs of such galleries be of iron.

A paper has also been submitted to me containing letters by Mr. Braidwood and Mr. Sydney Smirke of the 11th and 12th April 1861, regarding the application of gas to the lighting of the British Museum; it forms a report to the Trustees. The British Museum and the Kensington Galleries differ so much that opinions proper to the one may have no application to the other. Many of the objections made by Mr. Braidwood in respect of the British Museum, of which case alone he speaks, are met by Mr. Smirke—as the removal of all mischievous vapours and the safe conduction and

dispersion of heat—objects which can be attained, according to Mr. Smirke, by sufficient contrivance and outlay. But I should greatly hesitate to recommend gas lighting in the British Museum against the opinion of the architect, who alone is aware of the construction of the building and also of the dangers by fire which it may involve. Further, I am very strongly against the common practice of erecting a church or other building by one set of hands under one mind, and then giving it over to another authority and set for the introduction of gas apparatus and pipes, or pipes of hot air or water (frequently at high temperatures and pressures) into parts and places where no intention respecting them had existed before, where no preparation had been made for them, and where the final arrangements must partake more of accident and risk, than of premeditation and forethought.

I have, &c.

July 11, 1861.

(Signed) M. FARADAY.

Royal College of Chemistry,

MY LORDS,

July 11, 1861.

I have been requested to peruse letters addressed by Mr. Braidwood and Mr. Sydney Smirke to the Principal Librarian of the British Museum on the proposal of lighting that institution by gas, and to reconsider, with special reference to the opinion expressed therein, the conclusions arrived at by a Commission, consisting of Professors Faraday and Tyndall, Mr. Redgrave, R.A., Captain Fowke, R.E., and myself, appointed for the purpose of reporting to the Lords of the Committee of Privy Council on Education *On the Lighting of Picture Galleries by Gas, and on any precautions (if necessary) against the escape of Gas, and the products of its combustion.*

With the view of obtaining additional information upon this subject, I have carefully examined the indications of the thermometers in the several galleries at the South Kensington Museum, registered in exposed parts of the room, and on the principal of the roof between the two skylights whilst the galleries were lighted.

I have also examined the temperature between the skylights during the day time, and find that this morning (July 11) between 11 and 12 o'clock, the sun being frequently clouded, the temperature of this space was 95° , actually a few degrees higher than the highest temperature

registered during the evening when the gaslights were burning.

Having thus carefully considered the question addressed to me, I do not see any reason to alter or qualify the opinion expressed in the report above referred to.

I have, &c.

(Signed) A. W. HOFMANN.

MY LORDS,

I have this day reperused the Report on the Illumination of the Picture Galleries of the South Kensington Museum, bearing date the 20th of July 1859, and beg to state that I see no reason to deviate from the opinion embodied in that report.

With reference to the question raised by the letter of Mr. Braidwood, to which my attention has been directed, I have to state, that with the observed temperatures of those portions of the gallery which are most exposed to the action of the gas before me, it is my opinion that no danger can arise from such elevations of temperature as the gas, applied as at present, is competent to produce.

Such elevations of temperature are indeed very much less than those effected by the solar heat in a room roofed by glass upon an ordinary summer's day. In presence of these facts I do not hesitate to express the decided opinion that no danger is to be apprehended from the mode of illumination now in use at South Kensington.

I have, &c.

(Signed) JOHN TYNDALL.

Thursday, 11th July 1861.

EXTRACT from the Report of the Inspector General for Art. (Eleventh Report of the Science and Art Department for 1863, Appendix, page 144).

As Keeper of the Sheepshanks pictures, I approach with some diffidence one subject connected with my duties, feeling its importance in relation to the future disposal of the British pictures belonging to the nation.

During the last two or three years the Trustees and Director of the National Gallery have taken a course which appears to have given much satisfaction to the public, and to fulfil the just expectations of British artists—that of

purchasing, as opportunities arose, fine works of deceased British painters, to supplement the collections already belonging to the nation by gift or purchase—and the question suggests itself, as to how these collections may be combined and brought into unity with one another and with the National Gallery. There can be no reasonable doubt that our National Gallery should include *some* of the works of eminent *deceased* artists of the British school, as is the case with those of French artists in the National Gallery of the Louvre. But a National Gallery cannot be supposed to include,—

First. Works by living artists, however eminent.

Secondly. More pictures by any one artist than are sufficient properly to represent him according to his rank and position with regard to the art of all ages.

Thirdly. Works of artists which, whatever temporary reputation they may have had, are not of sufficient excellence to form part of a gallery of paintings of all schools and all periods.

The Sheepshanks and Vernon, Turner, &c., collections, though placed under separate control, contain works in all these categories; and, if it were advisable to bring them into unity, Mr. Sheepshanks, although he intended his pictures to form part of a national collection, has especially guarded those of his gift remaining at Kensington. What, then, could be done with the surplus in the event of any possible arrangement being practicable to bring the chief works of the best artists into *the* National Gallery?

Here again the practice followed in France might afford some suggestions towards a solution of the difficulty. There the pictures of living French artists are deposited in the Luxembourg, only to be removed into the Louvre when time and the death of the artist has established their reputation, and given them a title to be so placed.

Would it be possible that, while the general collection of British pictures should remain at South Kensington, any arrangement could be entered into by which the National Gallery—wherever placed—should select from time to time representative works of the most eminent British painters from any of these collections, the rest, combined with the works of British artists, forming a separate gallery?

Such a question might properly be remitted to competent authorities to decide.

LIST OF PAINTERS IN ALPHABETICAL ORDER, WITH NUMERICAL LIST OF THE PICTURES.

In numbering the acquisitions since 1868, the year is indicated, thus—"421/69. Macnee."

246. Bird.	35. Constable.	238. Gilpin.
1. Bonington.	36. "	252. Haydon.
2. Brandard.	37. "	79. Holland.
3. "	38. "	80. "
4. "	39. Cooke.	81. Horsley.
241. Brooks.	40. "	82. "
5. Burnet, James.	41. "	83. "
5.* " "	42. "	242. Howard.
6. Burnet, John.	43. "	245. "
7. " "	44. "	239. Ibbetson.
8. Callcott.	45. "	247. "
9. "	46. "	84. Jackson.
10. "	47. "	85. "
11. "	48. "	86. Lance.
12. "	49. "	87. Landseer, Sir E.
13. "	50. Cooper.	88. "
14. "	51. "	89. "
15. "	52. Cope.	90. "
16. "	53. "	91. "
17. Carpenter.	54. "	92. "
18. "	55. "	93. "
19. "	56. "	94. "
234. Chalon.	57. "	95. "
235. "	58. "	96. "
251. Claxton.	59. "	97. "
250. Cleveley.	60. "	98. "
20. Clint.	61. Creswick.	99. "
21. "	62. "	100. "
22. "	63. Crome.	101. "
23. "	64. "	102. "
253. "	65. Danby.	103. Landseer, Chas.
24. Collins.	66. "	104. "
25. "	67. "	105. "
26. "	68. Davies.	106. Lee.
27. "	69. Duncan.	107. "
28. "	70. Eastlake.	108. "
29. "	71. "	109. Leslie.
30. "	72. Etty.	110. "
31. "	73. "	111. "
32. "	74. Frith.	112. "
33. Constable.	77. Gauermann.	113. "
34. "	78. "	114. "

115. Leslie.	155. Mulready, W.	191. Stark.
116. "	156. "	192. "
117. "	157. "	193. "
118. "	158. "	194. "
119. "	159. "	195. "
120. "	160. "	196. "
121. "	161. "	197. Stothard.
122. "	162. "	198. "
123. "	162.* "	199. "
124. "	236. "	200. "
125. "	243. "	201. "
126. "	244. "	202. "
127. "	163. Mulready, W. jun.	203. "
128. "	164. "	204. "
129. "	165. Nasmyth.	205. "
130. "	166. Newton.	206. "
131. "	240. Northcote.	207. Turner.
132. "	167. Redgrave.	208. "
133. Linnell.	168. "	209. "
134. "	169. "	210. "
421/69. Macnee.	170. "	211. "
249. Monamy.	171. "	212. Uwins.
237. Morland, G.	172. "	213. "
135. Mulready, W.	173. Rippingille.	214. "
136. "	174. Roberts.	215. "
137. "	175. "	216. Ward.
138. "	176. "	217. "
139. "	177. Rothwell.	218. "
140. "	178. "	219. Webster.
141. "	179. "	220. "
142. "	180. Simson.	221. "
143. "	181. "	222. "
144. "	182. "	223. "
145. "	183. Smirke.	224. "
146. "	184. "	225. Wilkie.
147. "	248. "	226. "
148. "	185. Smith, G.	227. "
149. "	186. "	228. "
150. "	187. "	229. "
151. "	254. Smith, G.	230. "
152. "	188. Stanfield.	231. "
153. "	189. "	232. "
154. "	190. "	233. Witherington.

A CATALOGUE

OF THE

OIL PAINTINGS in the BRITISH FINE ARTS COLLECTIONS,
SOUTH KENSINGTON, for the most part the GIFT of
JOHN SHEEPSHANKS, ESQ.

N.B.—The Catalogue is arranged alphabetically under the names of the various artists.

BIRD.

EDWARD BIRD, R.A., was born at Wolverhampton, on 12th April 1772. His early practice of art was as a tray painter in the manufactory still known as the "Old Hall," in his native town. Subsequently he settled at Bristol as a teacher of drawing, and there commenced painting small domestic pieces. About 1807 he began to exhibit, first in the provinces, and afterwards at the Royal Academy, of which he was elected an Associate in 1812, and an Academician in 1815. Unfortunately he forsook the subjects of every day life, in which his strength really lay, to paint historical works beyond his power. He died at Bristol on 2nd November 1819, in his 48th year.

246.—IDLENESS.—INTERIOR OF A COTTAGE.—To the left of the picture is a fire-place, by the side of which a girl sits asleep in negligence of her work. Various objects are strewn about in disorder.

On an oak panel, $16\frac{3}{8} \times 12\frac{3}{8}$, oblong.

Given by Mr. C. Roberson, 1865.

BONINGTON.

RICHARD PARKES BONINGTON was born at Arnold, near Nottingham, Oct. 25, 1801, and died in London, Sept. 23, 1828. He studied his art in France, where his works had much influence on the rising school of landscape painters.

1.—SUNSET.—A slight sketch.

On millboard, $10\frac{3}{4} \times 12\frac{3}{4}$, oblong.

BRANDARD.

ROBERT BRANDARD was born at Birmingham in 1805. In 1824 he came to London, and was for a short time under E. Goodall, studying as a landscape-engraver, in which art his works are well known; latterly he occasionally painted landscapes. He died 7th January, 1862.

2.—HASTINGS FROM THE CASTLE HILL.—The castle is seen on the right. The view is looking towards St. Leonards.

On canvas, $16 \times 11\frac{3}{4}$, oblong. Signed.

3.—THE EAST CLIFF, HASTINGS.—Cottages and fishing boats beneath the cliff.

On canvas, 16×12 , oblong. Signed, and dated 1834.

4.—THE PRIORY, HASTINGS.—View looking towards the old town.

On canvas, 24×18 , oblong.

BROOKS.

THOMAS BROOKS, born at Hull in 1818, was at one time a pupil of H. P. Briggs, R.A. He settled in London in 1845, and exhibited "The Dawn of Love" at the Royal Academy in the following year. Many of his paintings have been engraved.

241.—THE DAWN OF LOVE.—Two Scottish peasants, a youth and a maiden, are conversing near a spring in a glen. The girl stands leaning against a bank on the right of the picture: her pitcher, placed under the spring, is running over. The youth is seated on a stone on the left looking up at the girl, who turns her head away. His bonnet, plaid, and stick, with a sleeping dog, make up the accessories.

On canvas, 3 feet 8 in. \times 2 feet 10 in., upright. Signed T. Brooks, 1846.

Given by Mr. Christopher Pearse.

BURNET.

JAMES BURNET, the youngest brother of John Burnet, was born in Musselburgh in 1788, and studied in the Trustees' Academy in Edinburgh. He came to London in 1810, and, after giving great promise as an artist, died July 27, 1816, at the early age of 28.

5.—LANDSCAPE, WITH CATTLE.—Three cows on the margin of a river; a white windmill across the stream in the distance.

On panel, $10\frac{1}{4} \times 13\frac{1}{2}$, oblong.

5*.—EVENING—MILKING TIME.—A farm-yard; a black cow lies in the foreground. On the right, farm-boys are riding a horse to the water.

On panel, $14\frac{3}{4} \times 17$, upright.

BURNET.

JOHN BURNET was born at Edinburgh, March 20, 1784, and studied as an engraver there under Mr. R. Scott, attending also the Trustees' School of Art, where he was a companion of Wilkie. On his arrival in London he commenced engraving Wilkie's pictures. His success in his first start led him to practise painting; the picture of "The Greenwich Pensioners," the companion print to Wilkie's "Chelsea Pensioners," being painted, as well as engraved, by himself. Mr. Burnet also wrote many valuable works on art. He died in London, at Stoke Newington, 29th April 1868.

6.—COWS DRINKING.—Four cows are drinking at a pool in the foreground.

On panel, $22\frac{1}{4} \times 15\frac{1}{4}$, oblong. Signed, and dated 1817.

7.—THE FISH MARKET AT HASTINGS.—Under the cliff at Hastings; the boats are drawn up on the shore, and the fish being parcelled out for sale. A rapid sketch on the spot.

On canvas, 18×24 , oblong.

CALLCOTT.

SIR AUGUSTUS WALL CALLCOTT, R.A., was born at Kensington in 1779, and at first studied for the musical profession under Dr. Cooke. He is said to have changed his profession from his admiration of some designs for Robinson Crusoe, by Stothard. He became a student of the Royal Academy in 1797, was elected an Associate in 1806, and an Academician in 1810. In 1837 he received the honour of knighthood from the Queen. His general practice was landscape painting, but late in life he painted several large figure subjects. He died Nov. 25, 1844.

8.—ITALIAN LANDSCAPE.—Composition. Cows are standing in the pool of a river which runs into the picture, and is crossed by a bridge.

On millboard, $8\frac{3}{4} \times 7\frac{1}{4}$, oblong.

9.—A BRISK GALE.—A Dutch East Indiaman landing passengers. A Dutch-built vessel is running into port on the right; on the left passengers are landing from a vessel of great length. Exhibited at the Royal Academy, 1830.

On canvas, $41 \times 26\frac{1}{2}$, oblong.

10.—SLENDER AND ANNE PAGE.

"Anne.—Will't please your worship to come in, Sir?

"Slender.—No, I thank you, forsooth, heartily; I am very well.

"Anne.—The dinner attends you, Sir.

"Slender.—I am not a hungry, I thank you, forsooth. Go, sirrah, for all you are my man; go, wait upon my cousin Shallow."

Merry Wives of Windsor, Act i. Scene 1.

On panel, 28×20 , oblong.

11.—DORT.—A sunny meadow spotted with cattle forms the foreground; on the right two cowherds at their meals. Dort is seen across the river in the distance. Exhibited at the Royal Academy, 1842.

On panel, $30 \times 12\frac{1}{2}$, oblong. Signed, and dated 1841.

12.—FALSTAFF AND SIMPLE.—Falstaff replies, on the part of the Fat Woman of Brentford, to Simple's questions. Exhibited at the Royal Academy, 1835.

"Simple.—**** About Mistress Anne Page; to know if it were my master's fortune to have her, or no?

"Falstaff.—'Tis, 'tis his fortune.

"Simple.—What, Sir?

"Falstaff.—To have her,—or no: Go, say, the woman told me so."

Merry Wives of Windsor, Act iv. Scene 5.

On paper, fastened on canvas, $14\frac{3}{4} \times 17\frac{1}{2}$, upright.

13.—A SEA PORT.—Gale rising. On the left a jetty with several fishermen watching a vessel running into port.

On canvas, 16×12 , oblong.

14.—THE INN DOOR.—Gravesend. Peasants baiting their horses.

On millboard, $11\frac{3}{4} \times 4\frac{1}{4}$, oblong.

15.—A SUNNY MORNING.—A group of cattle are standing among some rushes in a still pool. The landscape sleeps in the sunny mists of a summer's morning. Exhibited at the Royal Academy, 1813.

On canvas, $27 \times 35\frac{3}{4}$, oblong.

16.—COAST SCENE, WITH SHRIMPER. The sea is darkened by a rising gale, the opposite shores of the bay are mountainous.

On canvas, $14\frac{1}{2} \times 10$, oblong.

CARPENTER.

MARGARET CARPENTER, the daughter of Mr. A. R. Geddes, was born at Salisbury in 1793, and first studied art from the collections at Longford castle, near Salisbury, the seat of the Earl of Radnor, in 1814. Miss Geddes came to London and three years later married Mr. W. H. Carpenter, late Keeper of the prints at the British Museum. Since that time she has been a frequent exhibitor of portraits at our principal exhibitions.

17.—DEVOTION.—St. Francis. A life-size study of a head in the attitude of prayer; in the hand a crucifix. Exhibited at the British Institution, 1822.

On canvas, 25×30 upright. Signed, and dated 1821.

18.—THE SISTERS.—Portraits of the artist's two daughters. Two young ladies are looking over a folio book. Exhibited at the British Institution, 1840.

On panel, 14×12 , oblong. Signed, and dated 1839.

19.—ÖCKHAM CHURCH.—A slight sketch.

On panel, 8×10 , upright.

CHALON.

JOHN JAMES CHALON, R.A., was born at Geneva in 1778. He was elected an Associate of the Royal Academy in 1827, and an Academician in 1841, and died November 14, 1854. In 1855 his works, together with those of his brother Alfred, were exhibited at the Society of Arts, Adelphi.

234.—HASTINGS.—FISHING BOATS MAKING THE SHORE IN A BREEZE.—On the right the town and church of Hastings are seen under a gleam of sun. Three fishermen

are drawing a net on shore. On the left several fishing boats are running in shore before the wind.

On canvas, 4ft. $4\frac{1}{2}$ in. \times 7ft., oblong. Signed J. J. Chalon, 1819.

Purchased at the sale of the artist's works, 1861.

235.—VILLAGE GOSSIPS.—On the left of the picture three females are in earnest conversation in front of a cottage. A large group of trees occupies the centre of the picture, beneath which a waggon and some farm horses are resting in the shade; beyond are the farm buildings in the bright sunshine.

On canvas, size 3 ft. $5\frac{1}{2}$ in. \times 2 ft. $11\frac{3}{4}$ in., upright. Signed J. J. Chalon, 1815.

Purchased at the sale of the artist's works, 1861.

"Few painters had so great a range of subject. In his figures, his animals, his landscapes, and his marine pictures, we recognize the hand of a master and a mind that fully comprehended what it placed before us.

"In his execution he did not aim at elaborate and minute finish, though some of his small landscapes, immediately from nature, prove that this was quite within the power of his hand; but, whether he is minute or slight, his touch is always that of a painter who thoroughly understands what he is doing.

"For more than forty years he was a constant attendant at the meetings of the Sketching Society, of which he was an original member."

C. R. LESLIE in *Art Journal*, 1855, p. 24.

CLAXTON, M.

MARSHALL CLAXTON, born at Bolton, Lancashire, May 12, 1813, was a pupil of John Jackson, R.A. Obtained a prize at the Cartoon Exhibition in Westminster Hall. Attempted the establishment of a School of Art in Australia. His principal works were commissioned by Miss Burdett Coutts, and are in her possession. "The Sepulchre" was exhibited at the International Exhibition of 1862.

251. THE SEPULCHRE.—The dead body of our Lord is laid in front upon a white drapery, the upper portion of the body, shoulders, and head being supported by a squared stone on the left of the picture, the crown of thorns and the nails are at the feet of the figure on the right. Two angels hover above the body, and occupy the upper right-hand portion of the work.

On canvas, size 5 ft. $8\frac{3}{4}$ in. \times 4 ft. $1\frac{3}{4}$ in., oblong. The upper portion of the sight of the frame is elliptical.

Given by the artist, 1867.

CLEVELEY.

JOHN CLEVELEY was born about 1743, and was brought up at Deptford. He was afterwards a Lieutenant in the Navy, and

went with Lord Mulgrave on a voyage to the North Pole, and also accompanied Sir Joseph Banks to Iceland.

He died in London in 1786.

His works are generally painted in water-colours.

250.—A LAUNCH AT DEPTFORD DOCKYARD ABOUT 1760.—The dockyard is seen across the river. On the right of the picture a ship is being launched with flags, &c. flying. Boats occupy the water in front, and on the left is a ship, full-rigged, lying at anchor.

On canvas, size 3 ft. 6 in. \times 5 ft. 10 $\frac{1}{2}$ in., oblong. Purchased.

CLINT.

GEORGE CLINT, A.R.A., was born in Brownlow Street, London, April 12, 1770. Like Turner, he was the son of a hair-dresser. He tried various occupations in the beginning of his career, and practised mezzotinto engraving. From this he was led to portraiture, more especially to portraiture of actors. He was elected an Associate of the Royal Academy in 1821, but resigned some years before his death, which took place in 1854.

20.—PORTRAITS OF CHARLES YOUNG AS *HAMLET* AND MISS GLOVER AS *OPHELIA*.

Ophelia.—"My Lord, I have remembrances of yours,
That I have longed long to re-deliver;
I pray you, now receive them."

Hamlet, Act iii. Scene 1.

On canvas, 40 \times 50, upright.

21.—SCENE FROM "PAUL PRY."—Liston, Madame Vestris, Miss Glover, and Mr. Williams. Exhibited at the Royal Academy, 1831.

(A Room at Hardy's.—*Paul Pry*, Col. Hardy, Eliza, and Phæbe.)

"Col. H.—You abominable person, how dare you open my daughter's room door?"

"Paul Pry.—If there's no one concealed here, why object?"

"Col. H.—True, if there's no one concealed here, why object?"

"Phæbe.—I wonder, sir, you allow of such an insinuation (*places herself before the door*). No one shall enter this room; we stand here upon our honour."

On canvas, 24 \times 50, upright.

22.—LA PALERMITANA.—A Lady in the dress of Palermo.

On canvas, 24 $\frac{1}{2}$ \times 30, upright.

23.—SCENE FROM THE COMEDY OF "THE HONEYMOON."

(*The Count concealed behind a picture.*)

Volante.—"Confess that I love the Count! A woman may do a more foolish thing than fall in love with such a man, and a wiser one than to tell him of it. 'Tis very like him."

The Honeymoon, Act ii. Scene 3.

On canvas, 28 \times 21 $\frac{1}{2}$, oblong.

253.—PORTRAIT OF MR. JOHN BELL, THE PUBLISHER.
(1746-1831.)

On canvas, 4ft. 2in. × 3ft. 4in., upright.

Given by Mr. Charles Masters, 1868.

COLLINS.

WILLIAM COLLINS, R.A., was born in London, Sept. 18, 1788, and entered as a student of the Royal Academy in 1807. In 1814 he was chosen an Associate, and in 1820 an Academician. In 1836 Collins visited Italy, where a severe illness, caught by imprudently sketching in the noonday sun, laid the foundation of the disease of which he died February 17, 1847. On his return from Italy he changed his style for a year or two, but reverted to those truly English subjects which had won him his solid reputation, and which employed his pencil to the last.

24.—THE VILLA D'ESTE, TIVOLI.—Looking from the gardens, through a group of tall cypresses, to the waterfall. Exhibited at the Royal Academy, 1842.

On panel, $11\frac{1}{2} \times 16$, upright.

25.—THE CAVES OF ULYSSES AT SORRENTO, THE BIRTH-PLACE OF TASSO.

... "Not a cliff, but flings

On the clear waves some image of delight.

... Here, methinks,

Truth wants no ornament : in her own shape

Filling the mind, by turns, with awe and dread."

The caves are on the left of the picture, on the right a wide expanse of sea, with Naples in the distance.

On panel, 25×16 , oblong. Signed, and dated 1843.

26.—SORRENTO, BAY OF NAPLES.—On the left, under a chestnut tree, a Monk is reading to children ; on the right the sea is seen.

On panel, $16 \times 11\frac{3}{4}$, upright. Signed, and dated 1841.

27.—RUSTIC CIVILITY.—Three children hold open a gate in a green lane for a passenger, whose shadow is projected on the foreground. The picture is very agreeable for colour, and the actions of the children are simple and natural.

On panel, 24×18 , oblong. Signed, and dated 1833.

28.—HALL SANDS, DEVONSHIRE.—An old fisherwoman with her pony is about to cross a rustic bridge over a runnel in the sands, which extend to a great breadth in the distance.

On canvas, $16\frac{1}{2} \times 21\frac{1}{2}$, oblong. Signed, and dated 1846.

29.—THE STRAY KITTEN.—A group of children are enticing a stray kitten with a pan of milk.

On panel, 24×18 , oblong. Signed, and dated 1835.

30.—BAYHAM ABBEY, NEAR TUNBRIDGE WELLS.—The remains of the abbey are seen across a piece of artificial water, on which is a punt with lads fishing. A sketch for a larger picture in the possession of the Marquess Camden.

On panel, $18 \times 13\frac{3}{4}$, oblong. Signed, and dated 1836.

31.—SEAFORD, COAST OF SUSSEX.—From the top of the cliffs the view is over an extensive sandy bay. The painter has given a beautiful effect of cloud-shadows passing over the sea. Exhibited at the Royal Academy, 1844. The study for the figures in this picture is among the Drawings, No. 10.

On canvas, $36\frac{1}{2} \times 27\frac{1}{2}$, oblong. Signed, and dated 1844.

32.—COTTAGE INTERIOR.—An interior, with woman peeling apples, said to be a portrait of the artist's mother.

On panel, $15 \times 11\frac{1}{2}$, oblong. Signed, and dated 1814.

CONSTABLE.

JOHN CONSTABLE, R.A., was born in 1776, at East Bergholt, in Suffolk, where his father was a miller. His love for the scenery of his native place is shown from the many works painted from its vicinity.

He became a student of the Royal Academy in 1800, but devoted himself to the study of landscape. After some delay in acknowledging his merits, he was elected an Associate in 1819 and an Academician in 1829. He died suddenly in London on March 30, 1837, a few nights after the close of the school of the Royal Academy at Somerset House, in which he was the last visitor.

33.—SALISBURY CATHEDRAL.—The cathedral, one of the most perfect in England, occupies the middle ground of the picture; high trees bordering a meadow form the foreground. This picture was painted for a bishop of the diocese, who, finding some trivial fault with the dark cloud behind the cathedral, declined to take it. It is one of the painter's best works. Exhibited at the Royal Academy, 1825.

On canvas, 34×42 , oblong. Signed, and dated 1823.

34.—DEDHAM MILL.—The mill is seen on the right across the pool of a lock, and Dedham Church in the centre of the picture. This mill formerly belonged to Constable's father, and he himself worked in it.

On canvas, $30 \times 21\frac{1}{4}$, oblong. Signed, and dated 1820.

35.—HAMPSTEAD HEATH.—In the foreground two men with a cart and two horses are loading gravel. Exhibited at the Royal Academy, 1830. There is a great difference in manner observable between this picture and No. 36, exhibited three years earlier.

On canvas, 31×24 , oblong. Signed on the back.

36.—HAMPSTEAD HEATH.—Looking from the hill towards the country; two donkeys are grazing in the foreground. Exhibited at the Royal Academy, 1827.

On canvas, $30\frac{1}{2} \times 21$, oblong.

37.—BOAT BUILDING, NEAR FLATFORD MILL.—In the middle of the picture a large barge is being constructed in a dry dock.

On canvas, $24\frac{1}{2} \times 20\frac{1}{4}$, oblong.

38.—WATER MEADOWS, NEAR SALISBURY.—A broad stream flows across the foreground, over which the eye is carried to rich grass meadows.

On canvas, $18 \times 21\frac{1}{4}$, oblong.

This picture was very highly esteemed by the late C. R. Leslie, R.A., author of "The Life of Constable."

COOKE.

EDWARD WILLIAM COOKE, R.A., the son of an eminent engraver, was born in London in 1811. His first works in art consisted in drawing the plants illustrating the Botanical Cabinet and Loudon's Encyclopedia. He afterwards turned his attention to shipping and craft, of which he etched and published a large collection. In 1832 he commenced painting in oil; and at various times visited Italy and France in the prosecution of his art. He was elected an Associate of the Royal Academy in 1851, and an Academician in 1863.

39.—LOBSTER POTS.—In the foreground a lobster taken in a wicker pot is contrasted with one hanging over the edge of the iron pot in which it has been boiled. Exhibited at the British Institution, 1836. There is a study for the picture among the Water-colour Drawings, No. 17.

On canvas, $21 \times 15\frac{1}{2}$, oblong.

40.—MENDING THE BAIT NETS.—Shanklin, Isle of Wight. A fisherman and child are mending the nets in a rough shed beneath the cliffs. Exhibited at the Royal Academy, 1836. There is a sketch for the picture among the Water-colour Drawings, No. 18.

On canvas, $31 \times 16\frac{3}{4}$, oblong. Signed, and dated March 1836.

41.—BRIGHTON SANDS.—Fishermen are landing fish from a vessel which has just come on shore. Exhibited at the British Institution, 1838. There is a sketch for the picture among the Water-colour Drawings, No. 15.

On canvas, $30 \times 25\frac{1}{2}$, oblong. Signed, and dated December 1837.

42.—THE ANTIQUARY'S CELL.—A room containing a collection of armour, china, and old furniture, arranged in picturesque disorder. Exhibited at the British Institution, 1836. There is a sketch for part of the picture among the Drawings, No. 105.

On panel, $29\frac{3}{4} \times 22\frac{3}{4}$, oblong.

43.—MONT ST. MICHEL, NORMANDY.—It is low water; a waggon and company of peasants are crossing the sands to the Mount. Exhibited at the British Institution, 1832.

On canvas, $31\frac{1}{2} \times 21\frac{1}{2}$, oblong. Signed, and dated 1831.

44.—A MACKEREL ON THE SEASHORE.

On panel, 10×7 , oblong. Signed, and dated 1827.

45.—PORTSMOUTH HARBOUR—THE HULKS.—The large old hulk, in picturesque decay, occupies the centre of the picture. There is a sketch for this picture among the Water-colour Drawings, No. 106.

On panel, $16 \times 11\frac{3}{4}$, oblong.

46.—HASTINGS FROM ALL SAINTS' CHURCH.—The church is seen on the right, the view is down the opening towards the sea. Painted on the spot.

On millboard, 14×10 , oblong.

47.—WINDMILLS. BLACKHEATH.—A small sketch.

On paper, 7×11 , oblong.

48.—CHUB.—Painted at Redleaf, in Kent.

On millboard, 20×15 , oblong.

49.—PORTSMOUTH HARBOUR—"THE VICTORY."—The "Victory" is in the mid-distance; in front is a vessel running out of harbour. These pictures are painted in mastic magilp; latterly the pictures by this painter are in copal.

On panel, $16 \times 11\frac{3}{4}$, oblong.

COOPER.

ABRAHAM COOPER, R.A., was born in Red Lion St., Holborn, in 1787. He began to study art in 1810. In 1817 he was elected an Associate of the Royal Academy, and an Academician in 1820. Died at Greenwich, 24th December, 1868.

50.—A DONKEY AND SPANIEL.—An ass tied in a stable. In the foreground a spaniel lying on a yellow stable jacket. On panel, 12 × 9, upright. Signed, and dated 1818.

51.—GREY HORSE AT A STABLE DOOR.—A horse, with cart harness, is about to enter the stable.

On panel, 12 × 9, upright. Signed, and dated 1818.

COPE.

CHARLES WEST COPE, R.A., was born at Leeds in 1811, and educated at the grammar school in that town. He came to London at the age of 15, and entered as a student at the Royal Academy in 1828. Early in life he visited Rome and Venice, and on his return, with a picture painted in Italy, was soon appreciated by the public. In the national competition of 1843 for decorating the Houses of Parliament, he was successful in obtaining one of the highest prizes, for a cartoon of "Trial by Jury," and received commissions to paint in fresco in the House of Lords. He was elected an Associate of the Royal Academy in 1843, and an Academician in 1848, and he has painted several subjects from British history in the Houses of Parliament.

52.—PALPITATION.—A young lady, inside the hall door, anxiously waits for a letter, while the postman discusses the direction with an old servant who has answered his knock. Exhibited at the Royal Academy, 1844. A study in chalk for the head of the principal figure will be found among the Drawings, No. 20.

On panel, 22½ × 30, upright.

53.—"THE YOUNG MOTHER."—A young wife, seated on a sofa, nurses her infant. Exhibited at the Royal Academy, 1846.

On panel, gesso ground, 10 × 12, upright. Signed, and dated 1845.

54.—THE HAWTHORN BUSH.—

"The hawthorn bush, with seats beneath the shade,
For talking age and whispering lovers made."

Goldsmith's "*Deserted Village*."

The subject was first treated as an etching in the illustrations of the poem published by the Etching Club, and afterwards expanded into this picture. Exhibited at the Royal Academy, 1842. Painted with mastic magilp.

On canvas, 34½ × 42, oblong. Signed, and dated 1842.

55.—MAIDEN MEDITATION.—A female, with a veil thrown back from the face, is reading from a book with clasps. Exhibited at the Royal Academy, 1847. Painted at once on a gesso ground.

On canvas, $15\frac{1}{2} \times 25\frac{1}{4}$, upright. Signed, and dated 1846.

56.—BENEFICENCE.

“Help thy father in his age, and forsake him not in thy full strength.”

A young girl supporting her aged father up the steps of the church porch. Exhibited at the Royal Academy, 1840.

On panel, $17\frac{3}{4} \times 27\frac{1}{2}$, upright. Signed, and dated 1840.

57.—ALMSGIVING.

“He that hath pity upon the poor lendeth unto the Lord; and that which he hath given will he pay him again.”—*Prov. xix. 17.*

A female surrounded by various persons whom she is relieving. Exhibited at the Royal Academy, 1840.

On panel, $18 \times 27\frac{1}{2}$, upright. Signed, and dated 1839.

58.—L’ALLEGRO.

“So buxom, blithe, and debonair.”—*Milton.*

Exhibited at the Royal Academy, 1848.

On panel, $18\frac{1}{4} \times 28$, upright. Signed, and dated 1848.

59.—IL PENNEROSO.

“But hail, thou goddess, sage and holy,
Hail, divinest Melancholy!

Come, but keep thy wonted state,
With even step and musing gait;
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes;
There, held in holy passion still,
Forget thyself to marble.”—*Milton.*

Exhibited at the Royal Academy, 1848.

On canvas, $18\frac{1}{4} \times 28$, upright. Signed, and dated 1847.

60.—MOTHER AND CHILD.—The mother is hushing the child to sleep on her shoulder. The picture was lined when in an unfinished state, which turned the greys brown-green, so that they had to be repainted. Exhibited at the Royal Academy, 1853.

On thin canvas, gesso ground, $10 \times 14\frac{1}{4}$, upright. Signed, and dated 1852.

CRESWICK.

THOMAS CRESWICK, R.A., was born at Sheffield, in Yorkshire, in 1811, whence he removed to Birmingham, having made some progress in landscape painting. Thence he removed to London, and became an exhibitor at Suffolk Street, and afterwards at the Royal Academy. He constantly devoted himself to landscape art; occasionally, however, painting in conjunction with Ansdell and Frith. He was elected an Associate of the Royal Academy in 1842, and an Academician in 1851. Died at Bayswater, December 28, 1869.

61.—A SCENE ON THE TUMMEL, PERTHSHIRE.—A mountain stream rushing over rocks into a quiet pool forming the foreground. Exhibited at the Royal Academy, 1844.

On canvas, 28 × 36, upright.

62.—A SUMMER'S AFTERNOON.—On the right a stream discharges itself into a lake over a bed of rocks. On the left cattle standing in the water; a girl knitting watches them. Exhibited at the Royal Academy, 1844.

On canvas, 40 × 50, oblong.

CROME.

JOHN CROME was the son of a publican, and born at Norwich, Dec. 21, 1769. He bound himself apprentice to a house-painter, and by casual association with Ladbroke, whose age and tastes were similar, became an artist. He studied landscape painting in the picturesque environs of Norwich, where he eventually founded a school of painters whose works have marked local characteristics. He died April 22, 1821.

63.—MOONLIGHT, NEAR YARMOUTH.—The moon is seen rising behind a group of alders in the foreground. Across a stream a windmill and group of boats are lighted by its beams.

On canvas, $14\frac{1}{4} \times 12\frac{1}{4}$, oblong.

64.—A WOODY LANDSCAPE.—A group of oaks form the left of the picture; a gleam of light in the mid-distance is seen through their dark stems. A labourer and two children are passing along the road.

On canvas $15\frac{1}{4} \times 19\frac{1}{4}$, upright.

DANBY.

FRANCIS DANBY, A.R.A., was born near Wexford, Nov. 16, 1793, and studied in the schools of the Society of Arts in Dublin. His picture of "Disappointed Love" is one of his earliest works; painted prior to "Sunset after a Storm at Sea," which gained him much reputation, and was purchased by the late Sir Thomas

Lawrence. As a painter of poetical landscapes he has no competitor. He was elected an Associate of the Royal Academy in 1825, and died at Exmouth in 1861.

65.—DISAPPOINTED LOVE.—A young girl with dishevelled hair sits in deep despondency on the brink of a dark pool overhung with trees; beside her lies a miniature and some well-worn letters, one of which she has just torn and cast upon the dark still waters. Exhibited at the Royal Academy, 1821.

On panel, $24\frac{3}{4} \times 32$, oblong.

66.—CALYPSO'S ISLAND.—On the sandy shore Calypso grieves for her lost lover. Trees grow down to the water's edge, behind which the sun is setting among craggy rocks over the tumbling waves of the land-locked bay.

On canvas, 33×46 , oblong. Signed.

67.—LIENSFORD LAKE, NORWAY.—"A sudden storm, called a flanger, passing off, an effect which occurs on these lonely lakes nearly every day in autumn." Exhibited at the Royal Academy, 1841.

On canvas, $33\frac{1}{2} \times 46$, oblong. Signed.

DAVIES.

RICHARD BARRETT DAVIES, the eldest of nine sons, was born at Watford in 1782. At an early age he removed with his father to Windsor, and was placed under Mr. Evans of Eton. At the age of 19 he became a student of the Royal Academy, turned his attention to animal painting, and was much patronized by His Majesty George III. He died March 1854.

68.—NEAR VIRGINIA WATER.—Two tall trees overshadow a cottage, backed by a part of the forest; in the front is a pool of water covered with water-lilies,—a boy fishing on the margin.

On canvas, $17 \times 15\frac{1}{2}$, upright.

DUNCAN.

THOS. DUNCAN, A.R.A., was born at Kinclaver, Perthshire, May 24, 1807. He was first placed with a writer to the Signet, but afterwards allowed to follow his strong inclination for painting, studying under Sir W. Allan. He was elected an Associate of the Scottish Academy, and in 1840 exhibited in London his picture of Prince Charles entering Edinburgh. In 1843 he was chosen an Associate of the Royal Academy of London, and died May 25, 1845.

69.—THE WAEFU' HEART.

"I gang like a ghaist, and I care na to spin,
I dare na think of Jamie, for that wad be a sin.

I wish I were deed, but I'm no like to dee,
And why do I live to say, Waes me."—*Auld Robin Gray.*

The waeifu' wife is seated on a low chair beside the fire in an attitude of deep despondency; at her feet is a shepherd's colly dog. Exhibited at the Royal Academy, 1841.

On panel, $23\frac{1}{2} \times 30\frac{1}{2}$, upright. Signed, and dated 1841.

EASTLAKE.

SIR CHARLES LOCK EASTLAKE, P.R.A., was born at Plymouth on 17 November 1793, and educated at the Charterhouse in London, and afterwards entered as a student of the Royal Academy. In 1817 he visited Greece and Italy in company with Barry, the architect, and Brockedon, and during a residence of several years in Italy painted numerous incidents of Italian life. In 1827 he was elected an Associate of the Royal Academy, and in 1830 an Academician; and on the death of Sir M. A. Shee in 1850 became President of that body, and received the honour of knighthood. He contributed many valuable works to the literature of art. He died at Pisa on 24 December 1865.

70.—A PEASANT WOMAN FAINTING FROM THE BITE OF A SERPENT.—"Nina Raniere, a young peasant woman of the Roman State, while kneeling before a chapel of the Madonna, was bit by a viper; she sank into a lethargy in a short time, and, it is said, died two days after." Exhibited at the Royal Academy, 1831.

On canvas, $22 \times 18\frac{3}{4}$, upright. Signed.

71.—AN ITALIAN CONTADINA AND HER CHILDREN.—Exhibited at the British Institution, 1824.

On canvas, $18\frac{1}{4} \times 14\frac{1}{2}$, upright. Signed, and dated Rome, 1823.

ETTY.

WILLIAM ETTY, R.A., the son of a miller and spice maker of York, where he was born March 10, 1787. He was apprenticed to a printer, and served a long and weary period to that trade; but at 19, by the help of his relatives, he was enabled to leave it, and to study art in London. In 1807 he entered as a student of the Royal Academy, and continued to study there during the rest of his life. He visited Italy in 1816 and 1822, and on his return in the latter year he was elected an Associate of the Royal Academy, and in 1828 an Academician. He died in his beloved city of York, November 30, 1849.

72.—THE HEAD OF A CARDINAL.—A study from life of a head, with crimson habit. Exhibited at the Royal Academy, 1844.

On millboard inlaid in panel, $7\frac{1}{2} \times 9\frac{7}{8}$, upright.

73.—CUPID SHELTERING PSYCHE.—Cupid drawing an embroidered robe about the youthful Psyche to shelter her from a rising storm; in the distance a little figure is seen herding sheep. Exhibited at the British Institution, 1823.

On panel, $17 \times 13\frac{1}{4}$, upright.

FRITH.

WILLIAM POWELL FRITH, R.A., was born at Harrogate in 1819; he came to London early, and was admitted a student of the Royal Academy in 1837, where he soon became an exhibitor. He was elected an Associate in 1845, and an Academician in 1853. The thoroughly English character of his subjects has made his works great favourites with the public.

74.—HONEYWOOD INTRODUCING THE BAILIFFS TO MISS RICHLAND AS HIS FRIENDS.

"Honeywood.—Two of my very good friends, Mr. Twitch and Mr. Flanigin. Pray, gentlemen, sit without ceremony."

"Miss Richland (aside).—Who can these odd-looking men be? I fear it is as I was informed."

"Bailiff.—Pretty weather, very pretty weather for the time of year, madam."

Goldsmith's "Good-natured Man," Act iii. Scene 7.

On the left two bailiffs, grotesquely attired, bow awkwardly to Miss Richland, who curtsies, introduced by Honeywood; Miss Richland's servant is behind her. Exhibited at the Royal Academy, 1850.

On canvas, 41×28 , oblong. Signed, and dated 1850.

GAUERMANN.

FREDERIC GAUERMANN was born in 1807 at Vienna, in which city he was animal painter to the Court. He practised both animal painting and etching; several of the latter works are among the Collection given by J. Sheepshanks, Esq., to the nation. He died in 1862.

77.—WOLVES AND DEER.—Three wolves are dragging down a fine stag; the doe, to escape them, leaps over a rocky precipice.

On canvas, 22×27 , upright. Signed, and dated 1834.

78.—WILD BOAR AND WOLF.—A rocky, woody landscape; in the foreground, a wild boar and sow with cubs are startled by the appearance of a wolf.

On canvas, 33×29 , oblong. Signed, and dated 1835.

GILPIN.

SAWREY GILPIN, R.A., was born at Carlisle in 1733. He excelled in animal painting, principally in the portraiture of horses. He was elected an Associate of the Royal Academy in 1795, and an Academician in 1797. He died at Brompton, 8 March, 1807.

238.—COWS IN A LANDSCAPE.—Three red cows are in the foreground of a sunny landscape.

On canvas, $24\frac{1}{2} \times 18$, oblong; purchased at Mr. Allnutt's sale.

HAYDON.

BENJAMIN ROBERT HAYDON was born at Plymouth, 26 January, 1786, and became a student of the Royal Academy in 1805. He was distinguished by great enthusiasm for his art, and devoted himself principally to historical and sacred subjects on a grand scale. After a feverish and erratic career he was finally borne down by disappointment, and died 22 June, 1846.

252. CHRIST'S AGONY IN THE GARDEN.—Our Lord is kneeling. In the background the three Apostles are sleeping. On the right, Judas is seen advancing, followed by the soldiers and the people with lights, &c.

On canvas, 10 ft. \times 7 ft., upright.

Given by Mr. J. C. Barratt, 1868.

HOLLAND.

JAMES HOLLAND was born at Burslem, in Staffordshire, October 17, 1800, and for some time practised as a flower painter on china. He subsequently painted in water colours, exhibiting with the Old Society of Water Colour Painters. A prolonged visit to Italy led him to change his practice to landscape painting in oil. He died in London, 1870.

79.—NEAR BLACKHEATH.—A slightly painted landscape study from nature, being Blackwall Reach from Charlton Fields: on the right a pool and group of willows; some sheep on the left, and the Thames in the distance.

On canvas, $31\frac{1}{2} \times 19\frac{1}{2}$, oblong.

80.—NYMWEGEN.—A broad expanse of river; on the right a quay, with some vessels unloading.

On canvas, $19\frac{1}{2} \times 13$, oblong.

HORSLEY.

JOHN CALLCOTT HORSLEY, R.A.—This painter, the grand-nephew of Sir A. W. Callcott, was born at Brompton, January 29, 1817; he studied in the schools of the Royal Academy. He was for some time one of the head masters of the School of Design at Somerset House. In the national competition of 1843 for decorating the Houses of Parliament, he was successful in obtaining one of the prizes, and received a commission to paint in fresco in the House of Lords. He was elected an Associate of the Royal Academy in 1854, and an Academician in 1864.

81.—THE CONTRAST: YOUTH AND AGE.—An old man and child entering the chancel door of a church. The old man pauses to look at a new made grave. Exhibited at the Royal Academy, 1840.

On panel, 16 × 18, upright. Signed, and dated 1839.

82.—WAITING FOR AN ANSWER.—A retainer, waiting an answer for his master from the lady of the mansion, is seeking a reply to his own love question to my lady's maid. The background is from the garden door at Haddon Hall, Derbyshire. Exhibited at the British Institution, 1841.

On panel, 22 × 16½, oblong.

83.—THE RIVAL PERFORMERS.—A young page playing on a flageolet has excited the rivalry of a canary. The youth is arrested in his playing by the lady, his companion, who desires to listen to the notes of the bird. The background is from the beautiful recessed window in the "steward's parlour" at Haddon Hall. Exhibited at the British Institution, 1839.

On panel, 16 × 18, oblong. Signed, and dated 1839.

HOWARD.

HENRY HOWARD, R.A., was born on 31st January 1769. He studied art under Philip Reinagle, R.A. In 1791 he visited Italy and was associated with Flaxman, while both were studying at Rome. He began to exhibit regularly at the Royal Academy in 1796, and was elected an Associate in 1801. In 1808 he became an Academician. His subjects were chiefly of a classical and poetical character. He was appointed Secretary of the Royal Academy in 1811, and held that post until his death on 5th October 1847.

242.—PEASANTS OF SUBIACO RETURNING FROM THE VINEYARD ON A HOLIDAY.—A group of figures (life size) are descending a mountain road, a female is holding a little boy, quite nude, on the shoulders of an older boy, who thus carries him "pick-a-back." The female has a basket containing grapes on her right arm, and the little boy's right hand is inserted in the basket amongst the vine leaves, while he carries a bunch of vine leaves in the other hand. A black and white dog is running and barking at the side of the group. The background is formed of a high mountain peak; a small roadside chapel or shrine being in the bottom of the valley.

Exhibited at the Royal Academy, 1808.

On canvas, 7 ft. 10 in. × 4 ft. 10 in., upright. Purchased.

245.—SABRINA.

"That with moist curb sways the smooth Severn stream."

and,—

———"the nymphs that nightly dance
Upon the streams with wily glance." *Milton's Comus.*

On the right Sabrina is seated, resting her arm on a water vessel. From the mouth of this vessel issues a stream which falls into the river occupying the foreground, and on which are water lilies, with two swans at the left corner. A group of dancing nymphs, occupy the centre of the picture, and the moon is rising over a wooded landscape. A large willow overhangs the central group and foreground, its trunk forming the background to the figure of Sabrina. A harp is hung against the lower part of the trunk.

Exhibited at the Royal Academy, 1821.

On canvas, 56½ in. × 45 in., oblong.

Given by Sir W. Tite, M.P., 1865.

IBBETSON.

JULIUS CAESAR IBBETSON was born at Masham, in Yorkshire, in 1759, and died in 1817. The paintings of this artist usually represent English landscape enlivened with figures.

239.—TIGERS IN A JUNGLE.—In a valley shaded by large trees growing out of rocks, are three tigers, two lying down and one advancing from the left.

On canvas, 20½ × 24½, upright; purchased at Mr. Allnutt's sale.

247. JACK IN HIS GLORY.—A pair horse hackney coach is driven by some drunken sailors returning from Peckham Fair. The coachman is inside. A sailor behind the coach is flourishing a cudgel, on the end of which is the wig of an old clergyman who is following the vehicle. On the right is a sailor dancing between two women, two fiddlers being behind the group fiddling under some trees. In the distance is the dome of St. Paul's, the river, &c. indicating a distant view of London. On the back of the picture is a written description, concluding with "A real Scene, painted by Julius Ibbetson, 1795, for Mr. Watson, Kingston-upon-Hull."

On panel, 24 × 17½, oblong. Purchased.

JACKSON.

JOHN JACKSON, R.A., was the son of a tailor at Lastingham, in Yorkshire, where he was born in 1778, and subsequently apprenticed to his father's trade. Through the kind patronage of Sir George Beaumont he was enabled to leave a business he disliked and to study art in the Royal Academy. He chose

portraiture as his profession, and was elected an Associate of the Royal Academy in 1815, and an Academician in 1817; he subsequently visited Italy, and died in 1831.

84.—PORTRAIT OF THE ARTIST.—A three-quarter head, life size.

On canvas, 25 × 30, upright. A canvas has been reversed, and the picture painted on the unprimed side.

85.—PORTRAIT OF THE LATE EARL GREY.—A three-quarter head, life size, of the distinguished Reform Peer.

On canvas, 25 × 30, upright. This picture has become injured from being painted with asphaltum.

LANCE.

GEORGE LANCE was born at Little Easton, near Colchester, in 1802. He was for some time a pupil of Haydon, and also in the schools of the Royal Academy. Although especially eminent as a painter of still life, he has from time to time produced subject pictures also. He died at Sunnyside, near Birkenhead, June 18th, 1864.

86.—FRUIT.—A melon, grapes, plums, and filberts, grouped together. Exhibited at the British Institution, 1843.

On canvas, size 14 × 17, oblong. Signed G. L. Dated 1842.

LANDSEER.

SIR EDWIN LANDSEER, R.A., youngest son of John Landseer, the engraver, was born in London in 1802, and was very early taught to draw by his father, his taste leading him from the first to the study of animals, as will be seen by various drawings in this Collection, some made when he was only five years old. He became a student of the Royal Academy in 1816; in 1826 he was elected an Associate, and in 1831 an Academician; in 1850 Her Majesty conferred on him the honour of knighthood.

87.—A HIGHLAND BREAKFAST.—This picture contains the varied incidents of a Highland breakfast. The mother has just moved her child from the cradle, and herself gives it its morning meal. Before her, on a three-legged stool, is her porridge, and in the background an oat cake on the girdle for the gude man. In front, three or four terriers and sheep dogs are breakfasting from a bowie of milk. One of them, lank and drawn, is at the same time giving their morning meal to three fat puppies. Exhibited at the Royal Academy, 1834.

On panel, 26 × 20, oblong.

88.—THE DROVER'S DEPARTURE.—A SCENE IN THE GRAMPIANS.—This picture contains a host of incidents

arising out of the departure of the herds from the Highlands to the south. In the foreground the grandfather has his horn filled with Mountain Dew by his bonnie daughter, whose husband just behind her caresses the youngest child ere he starts: "Lad and lass foregather ere they part." The sheep, the bulls, and the goats are assembled in long droves. The old dog that is to accompany them suckles her puppies for the last time: in the foreground a hen drives one of them from her chickens. The Tethered Ram, No. 95, seems to have been studied for this picture. Exhibited at the Royal Academy, 1835.

On double canvas, $75\frac{1}{2} \times 49\frac{1}{2}$, oblong.

89.—"THE DOG AND THE SHADOW."—A dog with a piece of flesh in his mouth is crossing a brook by means of a fallen tree, and stops to gaze at the treacherous image of himself and his prize reflected in the stream. A worsted cap and some shoes on the bank indicate that some butcher's lad who has loitered to fish and bathe has been plundered meanwhile of his charge. Exhibited at the British Institution, 1826.

On panel, 18×22 , oblong. Signed E. L., 1822.

90.—A FIRESIDE PARTY.—In a rude bothy several terriers are coupled together, and are lying and sitting before the fire. To the left a dish and some household utensils. Painted from the dogs of Malcolm Clarke, Esq., of Inverness, and said to be the original Peppers and Mustards described by Sir Walter Scott in the "Antiquary." Exhibited at the British Institution, 1829.

On panel, 14×10 , oblong.

91.—"THERE'S NO PLACE LIKE HOME."—A Scotch terrier, just returned to the barrel that forms his kennel, raises a whine of satisfaction. A snail crawling over the stone pavement hints at the abiding love of home. Exhibited at the British Institution, 1842.

On canvas, $29\frac{3}{4} \times 25$, oblong.

92.—"THE TWA DOGS."

" Upon a bonnie day in June,
When wearing thro' the afternoon,
Twa dogs, that were na thrang at hame,
Foregather'd ance upon a time.
—Wi' daffin weary grown,
Upon a knowl they sat them down,
And then began a lang digression
About the lords o' the creation,"—Burns.

Cæsar, represented by a noble Newfoundland dog,

“ His locked, letter’d, braw brass collar
Shewing the gentleman and scholar,”

reclines on a sandy knoll, in easy conference with the
“faithfu’ tyke Luath.”

On canvas, $21 \times 16\frac{3}{4}$, oblong. Signed E. L., 1822.

93.—THE OLD SHEPHERD’S CHIEF MOURNER. — The shepherd’s coffin rests near the ground in a rude cottage : it is covered by a plaid and a blanket, partially drawn aside, on which sits the dog of him that is at rest. It presses its breast lovingly against the coffin that contains all that remains of its late master, so faithfully served while in life, so truly mourned in death. On a three-legged stool, the clasped Bible and spectacles are laid, speaking of reverence and age ; the stick and the bonnet, too, are there ; and the rosemary sprigs spread upon the coffin-lid and floor tell of old world customs passing away or only held sacred in the solitary hills. Exhibited at the Royal Academy, 1837.

On panel, 24×18 , oblong.

94.—A JACK IN OFFICE.—The “Jack in Office,” a surly overfed cur, with an air of vulgar importance which is highly characteristic, guards the dog’s meat barrow confided to his care. The barrow is furnished with all the necessaries of trade, painted with wondrous appreciation of their several qualities. The copper scales seem thin from constant wiping. On the left a lank, hungry hound stands with watering mouth over a skewer of meat in the master’s basket. An old retriever, seated on his haunches, condescends to beg of the surly Jack ; in the background a consequential and well-fed terrier scents the treat, but affects to despise it, while in front a puppy contents himself with feasting on a savory skewer which has been thrown aside. This picture was treated as a political caricature by “H. B.,” almost as clever as the work which originated it. Exhibited at the Royal Academy, 1833.

On panel, $26 \times 19\frac{3}{4}$, oblong.

95.—TETHERED RAMS.—Two rams are tethered to an old fallen tree, and watched by two sheep dogs ; in the mid-distance the flock are feeding under the care of a shepherd, who is talking to a Scotch lassie near him. A loch and mountains form the background. Exhibited at the Royal Academy, 1839.

On panel, 24×18 , oblong.

96.—SANCHE PANZA AND DAPPLE.—Sancho leans upon Dapple, who is about to eat a crust that his master has spared him from his wallet.

On panel, $7\frac{1}{2} \times 6\frac{1}{4}$, upright. Signed E. L., 1824.

97.—THE ANGLER'S GUARD.—A fine brown Newfoundland dog is seated with a white Italian greyhound watching the fish basket and utensils of an angler. Exhibited at the British Institution, 1824.

On panel, $5\frac{3}{4} \times 5$, oblong.

98.—A NAUGHTY CHILD.—A little boy squeezed up beside a doorpost exhibits a perfect state of "sulks." Exhibited at the British Institution, 1834.

On millboard, 15×11 , upright.

99.—SUSPENSE.—A bloodhound watching at a closed door, within which some wounded knight has recently been borne. His gauntlets are left outside, and a torn eagle plume lies on the floor; the blood drops in a continuous line speak of the wounds he has received. Exhibited at the British Institution, 1834.

On panel, $35\frac{3}{4} \times 27\frac{1}{2}$, oblong.

100.—COMICAL DOGS.—Two wiry-haired terriers, the size of life, are seated side by side. The one has a Scotch bonnet on his head; the other a woman's cap and a short pipe in its mouth. One almost hears the light-hearted laugh of the master, who has so decorated them. Exhibited at the British Institution, 1836.

On panel, $30 \times 27\frac{1}{2}$, oblong.

101.—YOUNG ROEBUCK AND ROUGH HOUNDS.—The young buck has been killed and fallen over some rocks; four hounds are gathered near the carcase. Exhibited at the British Institution, 1840.

On panel, 21×17 , upright.

102.—THE EAGLE'S NEST.—The female eagle sits on the shelf of a rock above her eaglets, and screams to her returning mate. Exhibited at the British Institution, 1834.

On millboard, 14×10 , oblong.

LANDSEER.

CHARLES LANDSEER, R.A., the elder brother of the animal painter, was born in 1799, and early instructed by his father. In 1816 he became a student of the Royal Academy; in 1837 he was elected an Associate, and in 1845 an Academician. On

the resignation of Mr. Jones, in 1851, he was appointed Keeper of the Royal Academy, an office which includes the duty of giving instruction in the antique school.

103.—THE TEMPTATION OF ANDREW MARVELL.—Lord Danby offering a bribe of 1,000 guineas to the Member for Hull.

“Andrew Marvell represented Kingston-upon-Hull in the Parliaments of Charles the Second’s time, with whose lively conversation the Merry Monarch was much delighted. On the morning, after an evening spent in Marvell’s society, the King sent the Lord Treasurer Danby with a particular message from himself, to request his acceptance of 1,000 guineas. Marvell lodged on the second floor in a court near the Strand; his Lordship found him writing, and delivered his errand. ‘Pray what had I for dinner yesterday?’ said Marvell, appealing to the servant. ‘A shoulder of mutton, sir.’ ‘And what have I to-day?’ ‘The remainder, hashed.’ ‘And to-morrow, my Lord, I shall have a sweet blade-bone broiled; and I am sure, my Lord, His Majesty will be too tender in future to bribe a man with golden apples, who lives so well on the viands of his native country.’ The Lord Treasurer withdrew with smiles, and Andrew Marvell sent to his bookseller for the loan of a guinea.”

Marvell is seated at a table. A female servant is bringing in his dinner. Lord Danby is seated opposite; behind are two of his pages who have carried the gold. Exhibited at the Royal Academy, 1841.

On double canvas, 50 × 40, oblong.

104.—STERNE’S MARIA.—Maria, seated in melancholy sadness on the roadside bank, holds her little wandering dog by a string. The dog is said to have been painted by Sir Edwin Landseer.

On canvas, 18½ × 22, upright.

105.—THE HERMIT.

“Far in a wild, unknown to public view,
From youth to age a rev’rend hermit grew.
The moss his bed, the cave his humble cell,
His food the fruits, his drink the crystal well.
Remote from man, with God he passed his days,
Prayer all his business, all his pleasure praise.”—*Parnell*.

An aged man, in the dress of a Franciscan monk, is reading before a crucifix and skull.

On canvas, 18½ × 22, upright.

LEE.

FREDERICK RICHARD LEE, R.A., was born at Barnstaple, in Devonshire, 1799, and early entering into the army, served a campaign in the Netherlands; retiring from the service on account of ill health, he commenced art as a landscape painter, choosing for his subjects our native scenery. Some pictures of dead game, fish, &c., painted for the late Mr. Wells show that

his power is versatile had he chosen to exercise it. He was elected an Associate of the Royal Academy in 1834, and an Academician in 1838. Latterly he has at times painted in conjunction with T. Sidney Cooper, R.A.

106.—NEAR REDLEAF.—A sketch from nature on the Medway. An autumn study of oaks and alders on the banks of the river.

On panel, $8\frac{1}{2} \times 11\frac{1}{2}$, oblong.

107.—GATHERING SEA-WEED. A wide expanse of sandy-shored bay, with shrimpers. On the right a low pier, a man and woman loading sea-wrack on to a cart with two horses. The scene is probably on the Lincolnshire coast. Exhibited at the Royal Academy, 1836.

On canvas, 30×36 , oblong. Signed, and dated 1836.

108.—A DISTANT VIEW OF WINDSOR.—From St. George's Hill. A sandy bank on the left; on the right, a road with extensive distance.

On millboard, 14×10 , oblong.

LESLIE.

CHARLES ROBERT LESLIE, R.A., was born in London, of American parents, in 1794, but quitted it in 1799 for Philadelphia, where he was educated. Returning to England in 1811, he studied art under West and Allston, and in the schools of the Royal Academy, of which body he was elected an Associate in 1821, and an Academician in 1826, and in 1848 undertook the duties of Professor of Painting, which, however, he resigned in 1851, and died May 5, 1859. He has contributed also to illustrate art by his pen in the "Hand-book for Young Painters," "The Life of Constable," and "The Life of Sir Joshua Reynolds, with notices of his contemporaries."

109.—SCENE FROM "THE TAMING OF THE SHREW."

"*Petruchio.*—Braved in mine own house with a skein of thread!

Away, thou rag, thou quantity, thou remnant;
Or I shall so be-mete thee with thy yard
As thou shalt think on prating whilst thou liv'st!

I tell thee, I, that thou hast marred the gown.

"*Tailor.*—Your worship is deceived; the gown is made
Just as my master had direction:

Grumio gave order how it should be made.

"*Grumio.*—I gave him no order; I gave him the stuff."

Act iv. Scene 3.

Petruchio thrusts back the gown to the frightened tailor, whose blanched lips show his trepidation. Katharine sits on the left in no very happy musing mood, every line in

her face portraying her temper, while she bites her jewelled necklace. The meat she was scarcely permitted to taste is on a table to the right, while Grumio near it joins in reviling the unhappy tailor. The much abused cap that "was moulded on a porringer,—a velvet dish," is lying on the floor in front, and an attendant stoops to pick it up. Hortensio is seen in the background. This picture, painted in 1832, is a repetition with alterations of that in the Petworth Collection.

On canvas, oblong, $28 \times 20\frac{1}{2}$.

110.—THE PRINCIPAL CHARACTERS IN "THE MERRY WIVES OF WINDSOR."—The scene is not in the play, but is alluded to in Act i. Scene 2, as taking place in Page's house:—"There's pippins and cheese to come." At the table Page is sitting, and offers a cup of sack to Slender, who is waited upon by the stolid Simple. On the right, the fat knight jokes with the two "merry wives," and Bardolph, as a serving man, is talking to Page's son. Sweet Anne Page sits placidly beside her inapt wooer. At the foot of the table Justice Shallow and Parson Hugh observe Slender admiringly. The characters of the personages of the drama are admirably conceived. Exhibited at the Royal Academy, 1838.

On canvas, lined, $36\frac{3}{4} \times 52\frac{1}{2}$, oblong.

111.—"WHO CAN THIS BE?"—A portly burgomaster walking in some public garden with his handsome young wife receives a most courtly salute from a young gallant; the face of the husband shows evidently the puzzled expression indicated by the phrase "Who can this be?" While the wife puts on an unconscious look, and plays with her spaniel. Exhibited at the Royal Academy, 1839.

Painted on canvas, 29×23 , oblong.

112.—"WHO CAN THIS BE FROM?"—The lady seen in the last picture is now seated at her toilet; a serving wench brings in a letter. The mistress, curious, yet doubting, hesitates to receive it; in the background, the portrait of the old burgomaster looks frowningly down upon them. Exhibited at the Royal Academy, 1839.

On canvas, 29×23 , oblong.

113.—MY UNCLE TOBY AND WIDOW WADMAN.

"'I am half distracted, Captain Shandy,' said Mrs. Wadman, holding up her cambric handkerchief to her left eye, as she approached the door of my Uncle Toby's sentry-box.—'A mote, or sand, or something, I know not what, has got into this eye of mine—do look into it—it is not in the

white.' In saying which, Mrs. Wadman edged herself close in beside my Uncle Toby. . . . 'Do look into it,' said she. Honest soul! thou didst look into it, with as much innocency of heart as ever child looked into a raree show-box." *Tristram Shandy*, vol. 2, chap. 24.

'I protest, Madam,' said my Uncle Toby, 'I can see nothing whatever in your eye.' 'It is not in the white,' said Mrs. Wadman. My Uncle looked with might and main into the pupil." *Leslie's Version*. See Autobiog. p. 212.

The simple-hearted soldier is seated in the narrow summer-house beneath the map of Dunkirk. The comely widow, pressed in close beside him, is drawing aside the lid from a bright eye, in which his intense gaze sees neither dust nor the love with which she so fondly hopes to inspire him.

On canvas, $22\frac{1}{2} \times 32\frac{1}{2}$, upright. Painted 1832.

114.—FLORIZEL AND PERDITA.

"*Perdita*.— . . . O! Proserpina,
For the flowers now, that, frightened, thou let'st fall
From Dis's waggon
. these I lack,
To make you garlands of; and, my sweet friend,
To strew him o'er and o'er."

Winter's Tale, Act iv., Scene 3.

Perdita in the shepherd's cottage with Mopsa, Florizel, Polixenes, and Camillo. She is presenting them with flowers. Exhibited at the Royal Academy, 1837.

On canvas, 29×21 , oblong.

115.—AUTOLYCUS.

"Here's another ballad, of a fish, that appeared upon the coast, on Wednesday, the fourscore of April, forty thousand fathom above water, and sung this ballad about the hard hearts of maids."

Winter's Tale, Act iv. Scene 3.

Autolycus, selling his wares, with his pack strapped before him, is singing his ballads. Exhibited at the Royal Academy, 1836.

On canvas, 21×29 , oblong.

116.—"LE BOURGEOIS GENTILHOMME." (Molière).

"*M. Jourdain*.—Hola! ho! Doucement! Diantre soit la coquine!

"*Nicole*.—Vous me dites de pousser.

"*M. Jourdain*.—Oui; mais tu me poussees en tierce avant que de pousser en quarte, et tu n'as pas la patience que je pare."

Act ii. Scene 3.

In the centre of the picture Nicole, broom in hand, makes a lunge at her master, who, clumsily attempting to parry it, receives a palpable hit. Madame Jourdain, on the right of the picture, enjoys the victory of the untaught but adroit Nicole over her master, who fences only according to the rules of art. Exhibited at the Royal Academy, 1841.

On canvas, $38\frac{1}{2} \times 24$, oblong.

117.—"LES FEMMES SAVANTES." (Molière).—Trissotin reading his sonnet.

"*Trissotin.*—'Si vous la conduisez aux bains,
Sans la marchander davantage,
Noyez-là de vos propres mains.'

"*Philamente.*—On n'en peut plus.

"*Belise.*—On pâme.

"*Armande.*—On se meurt de plaisir.

"*Philamente.*—De mille doux frissons vous vous sentez saisir."

Act. iii. Scene 2.

In a room lighted with wax candles Trissotin is sitting pompously reading his poem; Philamente, Belise, and Armande, seated opposite to him, affect to be entranced in admiration, Henriette sits apart. Exhibited at the Royal Academy, 1845.

On canvas, 30 × 39, upright.

118.—"LE MALADE IMAGINAIRE." (Molière).—Mons. Argan, Argan, Béralde, Toinette.

"*M. Purgon.*—J'ai à vous dire que je vous abandonne à votre mauvaise constitution, à l'intempérie de vos entrailles, à la corruption de votre sang, à l'âcreté de votre bile, à la féculence de vos humeurs.

"*Argan.*—Ah ! miséricorde !"

Act iii. Scene 6.

Argan pillowed in a sick chair at the foot of his bed appeals anxiously to M. Purgon, who is leaving the room in a rage. Toinette behind her master's chair enjoys the success of her stratagem; while Beralde regards the doctor with scorn and contempt. Exhibited at the Royal Academy, 1843.

On canvas, 24 × 38½, oblong.

These three last pictures are intentionally treated in a slight and rapid manner of execution.

119.—DON QUIXOTE AND DOROTHEA.—A sketch for the picture at Cashiobury. Don Quixote unarmed and almost naked, assisting Dorothea to rise from her knees.

"'Beauteous lady,' replied Don Quixote, 'I will not answer one word, nor hear one circumstance of your affairs until you rise from the ground.' 'I will not rise, signor,' answered the afflicted damsel, 'until I have obtained from your condescension the boon I beg.' Sancho whispered softly in his master's ear, 'Your worship may safely grant the boon she asks, which is a mere trifle; no more than the slaying a giantish sort of fellow.'"

Book iv. chap. 1.

On panel, 8 × 11, oblong.

120.—LAURA INTRODUCING GIL BLAS TO ARSENIA.—Arsenia reclines on a couch; behind, Laura leans over and introduces Gil Blas to her.

On canvas, 10¼ × 8½, oblong.

121.—A FEMALE HEAD.—A lady seated, with her back to the spectator, turning her face partly round to him. On her left arm a yellow scarf.

On panel, 9 × 6¾, oval.

122.—**QUEEN KATHARINE AND PATIENCE.**—Katharine, pale and sad, sits by her work-table. Patience stands beside her, playing on the lute. Exhibited at the Royal Academy, 1839.

"*Queen Katharine.*—Take thy lute, wench; my soul grows sad with troubles;
Sing and disperse them if thou canst; leave working."
Henry VIII., Act iii. Scene 1.

On canvas, 23 × 30, upright.

123.—**AMY ROBSART.**—Dressed in black velvet up to the throat; her head crowned with a coronet of pearls. Leicester's disowned young wife sits in sad and musing loneliness: her arm rests on her neglected lute.

On panel, 9 × 11, upright. Signed, and dated 1823.

124.—**THE TWO PRINCES IN THE TOWER.**—The two young princes kneel at the bed-foot at their prayers before retiring to rest, perchance on the fatal night on which they were removed from their prison to an enduring kingdom in Heaven. A picture of the same subject, but less complete, was in the possession of the late Mr. Rogers.

On canvas, 17 × 13, oblong.

125.—**THE TOILETTE; A LADY EXAMINING A NECKLACE.**—A lady in a loose dressing gown is seated at her toilette table, attentively looking at one of the cameos of a necklace.

On panel, 12 × 10, upright.

126.—**THE PRINCESS ROYAL.**—Portrait of H. R. H. sketched for the picture of the christening. A small circular portrait; the head reclines on a pink cushion.

On millboard, 3½ dia., oval. Signed, and dated on the back 20 Feb. 1841.

127.—**PORTIA.**—She is dressed in white, fastened on the shoulder with jewels.

... "Oh me, the word choose! I may neither choose whom I would, nor refuse whom I dislike; so is the will of a living daughter curbed by the will of a dead father."
Merchant of Venice, Act i. Scene 2.

On panel, 10 × 8, upright; oval.

128.—**GRISELDA.**—The sad lady and patient mother is about to leave her lord's house in obedience to his command; she is dressed simply in her under garments: leaving behind the rich robes of her marriage life, she is about to reassume her peasant's dress.

On panel, 8 × 10, upright; oval.

129.—**PORTRAIT OF HER MAJESTY IN THE CORONATION ROBES.**—A slight sketch of the Queen kneeling at the altar table: made for the picture of the coronation.

On canvas, 24 × 18, oblong.

130.—**A GARDEN SCENE.**—Portrait of the youngest son of the artist with his toys. The background is the garden of the painter's late residence in the Edgware Road.

On canvas, 12 × 16, oblong.

131.—**DULCINEA DEL TOBOSO.**—The peasant mistress of Don Quixote, clad in a red boddice, is engaged in tying up her long back hair. The naïve expression and sweet smile of the damsel are no disparagement to the taste of the Don in his choice of a mistress. Exhibited at the Royal Academy, 1839.

On panel, 12 × 10, upright.

132.—**SANCHO PANZA.**—Sancho when governor of Barataria is prevented from eating by the interdict of the physician. Exhibited at the Royal Academy, 1839.

"He took his place at the upper end of the table, which was accommodated with one seat only and a cover for himself alone, while close by him stood a personage, who afterwards proved to be his physician, with a rod of whalebone in his hand. . . . A page tucked a bib under Sancho's chin, and another, who acted the part of a sewer, set a plate of fruit before the governor; but scarce had he swallowed a mouthful, when the doctor touching the said plate with his wand, it was snatched from him in a twinkling."

On panel, 12 × 9, upright. *Don Quixote, Book iii. chap. 15.*

* * The pictures of Landseer and Leslie are very interesting in connexion with the question of the preservation of British works of art, since we can compare the present state of these painters' works with the vehicle which has been used in painting them. Generally the pictures of both of these artists are perfectly sound and unchanged, and as Mr. Leslie is known to have painted his with mastic magilp, and Landseer is believed to have done so likewise, it would show that this medium, when not used in improper quantities, is as safe and trustworthy as can be desired. Some of these pictures have been long varnished, but do not show any signs of those opening cracks which are sure to appear when asphaltum is used, but which do not seem necessarily to result from the use of magilp. Two or three places in the "Drover's Departure for the South" have been touched with asphaltum laid on probably on the "varnishing days," to enrich the darks; these small spots will be seen to have entirely failed, while the rest of the surface is firm, bright, and wholly unchanged. Other pictures by Landseer have partially failed, as is the case with "Suspense," No. 99; and also with Leslie's "Uncle Toby and the Widow," No. 113, in which asphaltum has been used; but as a rule the works of these two artists stand well. Leslie's latter pictures are painted simply with linseed oil. Wilkie is known, at the period when his principal work in this collection was painted, to have made an undue use of magilp, besides adding asphaltum to it. He used to say, "magilp is a colour," and to lay it on pure and full even over his flesh, for the

sake of its golden yellow tone; beautiful when first laid on, but utterly destructive, as it solidifies and changes, when so used, Newton, whose picture (No. 166) has suffered from the practice, is known to have covered his work every successive day with a film of asphaltum, and to have painted into it. Mulready's pictures, on the contrary, are mostly painted with copal, and asphaltum entirely rejected, great attention being paid to the drying of the under colours before laying others upon them; these also seem as fresh and pure as if just from the easel.

LINNELL.

JOHN LINNELL was born in London in 1792, and commenced the study of art under John Varley. In early life he practised portrait painting, and has preserved to us the features of many eminent contemporary artists. Latterly he is more known as a landscape painter, and one who combines art with a close observation and study of nature.

133.—THE WILD FLOWER GATHERERS.—Three young girls with flowers in their laps are seated on the margin of a meadow.

On panel, $8\frac{1}{4} \times 6\frac{1}{4}$, oblong. Signed, and dated 1831; on the back, 1834.

134.—MILKING TIME.—A white cow ready for milking stands by a pool of water; a boy is carrying a pail of milk; in the distance figures milking. A picturesque wattled shed and pollard oak form the background of the subject.

On panel, $22\frac{1}{4} \times 15\frac{1}{4}$, oblong. Signed on the back "Cow yard, 1832."

MACNEE.

DANIEL MACNEE, R.S.A., was born in Stirlingshire, about 1806, and studied at the Trustees' Academy, Edinburgh. As a portrait painter he received one of the gold medals at the International Exhibition in Paris, 1855.

421/69.—PORTRAIT OF ANDREW URE, M.D., F.R.S.,—(1778–1857.)

On canvas 2 ft. $11\frac{1}{2}$ in. \times 2 ft. $3\frac{1}{4}$ in., upright.

Given by Mrs. Mackinlay.

MONAMY.

PETER MONAMY, a native of Jersey, was born about 1670. He was sent to England and apprenticed to a house painter on London Bridge. He painted sea pieces, which were held in repute in his own day. He died at Westminster in 1749.

249.—THE OLD EAST INDIA WHARF AT LONDON BRIDGE.—Warehouses occupy the left of the picture; merchandise is strewn about; coopers are packing casks for shipping, and a merchant's clerk with porters are noting cargo. A cart and horses are in the mid-ground, the

shipping in the river forming the background of the composition.

On canvas, size 5 ft. 3 in. \times 4 ft. 6 in., upright. Purchased.

MORLAND.

GEORGE MORLAND, the son of H. R. Morland, a painter, was born in 1763. He first produced landscapes, but afterwards, for the most part, subjects with domestic animals. He died in Eyre Street Hill, Coldbath Fields, 1804.

237.—THE RECKONING.—In the centre a farmer stands beside his white horse, two dogs being at his feet. In front of him are the ostler and pot-boy of the inn, waiting for the payment of the reckoning; a countryman lounges at the open door of the stable in which the scene is laid; tied to the manger is a bull-dog.

On canvas, 3 ft. 3 in. \times 2 ft. 5 in., oblong.

Given by Mr. F. P. Round.

MULREADY.

WILLIAM MULREADY, R.A. was born at Ennis, in Ireland, in 1786, but came early to London and was admitted as a student of the Royal Academy at the age of 14. He is one of the few artists who have been elected both an Associate of the Academy and an Academician within the year, the election for the former honour taking place in November 1815, and for the latter in February 1816. He died 7 July 1863.

135.—NEAR THE MALL, KENSINGTON GRAVEL PITS.—Although the neighbourhood is extremely changed, some of the objects in this picture are still to be seen in the vicinity of the Mall. Painted in 1813. Exhibited at the Royal Academy, 1844.

On canvas, $18\frac{3}{4} \times 13\frac{1}{2}$, oblong.

136.—THE MALL, KENSINGTON GRAVEL PITS.—This landscape was partly taken from the Mall as it stood in 1812, and partly composed. It was painted with mastic magilp and asphaltum. After this period most of the artist's works are painted with copal. Painted in 1812. Exhibited at the Royal Academy, 1844.

On canvas, $19\frac{1}{4} \times 14$, oblong.

137.—BLACKHEATH PARK.—This was the view from the window of the late residence of Mr. Sheepshanks at Blackheath; the ground is now much built over. On the right hand a pond of clear water reflects the vivid autumnal colours of the trees beyond; in the mid-distance a field rises towards a clump of trees, with some sheep feeding on

the grass; on the left hand labourers are at work by the road side. The execution of this work deserves especial attention; the look of extreme completion being given with much more facility than at first appears to be the case. Exhibited at the Royal Academy, 1852.

On panel, $24 \times 18\frac{1}{2}$, oblong.

138.—THE SEVEN AGES.

"All the world's a stage."

The artist, taking the suggestions of the poet as a theme, has sought to epitomize the various states of man's existence,—as labour and pleasure, freedom and captivity, riches and poverty, weakness and strength—together with the characteristics of the various ages of man's life. In the middle ground, on the right, the child is seen, just born into a world of restless change and labour. A peasant removing, carries the household goods upon his back; the mother is burdened, not only with her young babe, but with some chattels also.

Beside them the labour of intellect is indicated by the pale, worn student with his book, who looks with some envy on the lover, a youth of his own age, whose lighter labour is bounded by a "sonnet on his mistress' eyebrow." The burly justice contrasts with his schoolboy son in the middle ground. Behind them is a gatehouse prison; from their prison over the arch the captives endeavour to obtain alms by dropping a shoe to the passers-by. Beneath, the rich and free go forth to enjoy the sports of the field. On a hill on the right stands a feudal castle, showing all the incidents of feudal rule; the gibbet and the axe, the traitors' heads surrounding the keep, are dimly seen. In the front a soldier is chastising a youth; the lad has made sport of him, who, in the last stage of all, is dragged forth to inhale once more the spring-tide air. Sans eyes, sans teeth, sans everything, his attendant endeavours to awaken the imbecile man to the salutation of one only less ancient than himself. On the ground an old hound, weak as his master, is tormented by a playful puppy, while the giant that draws forth the aged dotard, stops to drink.

The original design of this picture was drawn on wood as a frontispiece to the illustrations of Shakspeare's Seven Ages, published by Van Voorst. The drawing was engraved by J. Thompson, and a proof of it is in the collection of Engravings, No. 252. Exhibited at the Royal Academy 1838.

On canvas, $45 \times 35\frac{1}{2}$, oblong.

139.—THE FIGHT INTERRUPTED.—The picture represents the playground of a school. A fight between the boys is interrupted by the appearance of the master, who has taken the youngest, but evidently the most pugnacious combatant by the ear: the lad's doubled fists, and firmly set teeth, prove that he is quite ready for another round, while his bigger adversary, showing the blood from his mouth to a group of backers, is evidently not sorry for the interruption. Two boys appeal to the master for and against the adverse parties. This picture is a fine example of the painter's early study of the Dutch school. Painted in 1815. Dated 1816, the year of its exhibition in the Royal Academy. The picture was painted for Lord Whitworth, then Viceroy of Ireland. At his death it passed through one of his co-heiresses into the possession of the Earl De la Warr, of whom it was purchased by Mr. Sheepshanks.

On panel, on a gesso ground, $37 \times 28\frac{1}{2}$, oblong.

140.—GIVING A BITE.—A greedy young peasant is enforcing a bite from an apple from a timid country lad, who reluctantly permits the smallest possible portion to be exposed to his teeth. A young girl and sleeping child are beside them. The monkey of an Italian boy, seated in the foreground, equally dreads a bite from the greedy peasant's dog. Exhibited at the Royal Academy, 1836.

The dogs in the several pictures by this artist are well worthy of attention, both from their variety of character, and the extremely appropriate species introduced in the different subjects. Compare, for instance, the dog in No. 145 with that in No. 148, or in this picture.

On panel, $20 \times 15\frac{1}{4}$, upright. Signed, and dated 1834.

141.—FIRST LOVE.—A girl, just budding into womanhood, leans against a wall, with an infant brother asleep in her arms; behind her a youth, in a red smock-frock, resting on a stile, regards her with a look of intense love: neither seems to speak, both being entirely absorbed, yet fully conscious of each other and of the intense feeling of first love. The shouts of the mother and brother, calling to the evening's meal, are utterly unnoticed in their deep absorption; beneath the stile two dogs are playing with and fondling each other. Painted 1839. Exhibited at the Royal Academy, 1840.

On canvas, $30\frac{1}{2} \times 24\frac{1}{2}$, upright.

142.—AN INTERIOR, INCLUDING A PORTRAIT OF MR. SHEEPSHANKS.—Mr. Sheepshanks is sitting on a sofa turning over a folio of drawings; a servant attends with a cup of coffee and letters. The room is one in which Mr. Sheepshanks resided in Old Bond Street. It has a highly decorated fire-place, and an enriched cornice runs round it. The drawings in this collection Nos. 75, 76, 77, 78, are curious as showing the great pains taken to be accurate in the ornamental details, and to arrange the composition of the several parts agreeably.

On panel, $20 \times 15\frac{3}{4}$, upright.

143.—OPEN YOUR MOUTH AND SHUT YOUR EYES.—A little girl with eyes closed is kneeling on the grass beside a brook. A man lying on the bank bobs a cherry against her lips; a young child is beside them. Painted 1838. Exhibited at the Royal Academy, 1839. There is a study for the male figure among the Drawings, No. 64.

On panel, upright, $12\frac{1}{2} \times 12$.

144.—BROTHER AND SISTER; OR, PINCHING THE EAR.—A young lad is pinching the ear of his little brother which the sister nurses on her arms. This subject, somewhat varied, has been repeated of a larger size, in fulfilment of a commission left by the late Mr. Vernon for Mr. Mulready, and is now placed among the Vernon Collection in the National Gallery. Exhibited at the Royal Academy, 1837.

On panel, $12 \times 9\frac{3}{4}$, upright. Signed, and dated 1836.

145.—CHOOSING THE WEDDING GOWN.

"I had scarcely taken orders a year, before I began to think seriously of matrimony, and chose my wife, as she did her wedding gown, not for a fine glossy surface, but such qualities as would wear well."

The Vicar of Wakefield, ch. i.

The vicar and his future wife gaily dressed, are before the counter of a mercer, who is showing them a piece of stuff, which the lady examines most carefully. Behind, an errand boy is giving a message to the mercer's wife. A little dog lies at the foot of the counter, and on a stool beside it some of the purchases made by the future Mrs. Primrose,—a bunch of orange blossom and some rich hangings, probably for that green bed which is described as the limit of their annual migrations. The colour and execution of this work deserve especial attention. Painted for Mr. Sheepshanks, and exhibited at the Royal Academy, 1846.

On panel, $21\frac{1}{4} \times 17\frac{3}{4}$, upright.

146.—THE SONNET.—Seated beside some beeches on the rough stones of the margin of a brook, a young girl is reading with intense delight a sonnet made in her praise by the youth beside her. He stoops down with bashful shyness to look into her face, and see the impression his poetic labours have made on her. In this picture the artist has sought to give the effect of sunlight diffused and cool by being partly obscured; in No. 141, which hangs beside it, the effect sought has been the coloured light at the going down of the sun. Exhibited at the Royal Academy, 1839.

On panel, 14×12 , upright.

147.—THE SAILING MATCH.

"Creeping like snail unwillingly to school."

As You Like it, Act ii. Scene 7.

A young girl urges onwards an unwilling schoolboy, who, while crossing a foot bridge, lingers, desiring to join the sports of a party of youngsters who are sailing paper boats on the stream. One of the boys is blowing through a roll of paper to urge on his boat, while another rushes forward from the cottage in the background, bearing a pair of bellows above his head in triumph. This picture is a reduced imitation of one painted in 1831 for John Gibbons, Esq.

On panel, $14 \times 11\frac{3}{4}$, upright.

148.—THE BUTT.—SHOOTING A CHERRY.—A boy seated on a basket of linen, is shooting cherries into the mouth of a butcher's boy, who plants himself as steadily as possible on his feet, and holds his mouth open to catch them. Two females—cherrysellers,—are looking on enjoying the trick; a genuine butcher's cur stands beside his master. Exhibited at the Royal Academy, 1848.

On lined canvas, $18 \times 15\frac{1}{4}$, oblong.

149.—THE TOY SELLER.—A poor negro mendicant is offering a toy for sale to a mother with an infant. The child shrinks from the black with a feeling of dread. Exhibited at the Royal Academy, 1837.

On panel, $9\frac{3}{4} \times 7\frac{1}{2}$, oblong. Signed, and dated 1835.

150.—THE INTERCEPTED BILLET.—A stern man is holding a bouquet from which a billet has been taken; an attendant stoops to look over his shoulder. Exhibited at the Royal Academy, 1844. Presented to Mr. Sheepshanks by the artist.

The centre part of the picture is on panel, screwed into a zinc trough, and the edges filled in with cement of isinglass and

whiting and then prepared for painting, so as to give the artist room to carry out an idea that had grown under his hands. It is painted in white lac. $8\frac{1}{4} \times 10$, upright.

151.—A COTTAGE AT ST. ALBANS.

On canvas, 10×14 , upright.

152.—PORTRAIT OF MR. SHEEPSHANKS.—Painted in 1832.

On paper fixed on panel, $6\frac{1}{2} \times 5\frac{1}{4}$, upright.

153.—HAMPSTEAD HEATH.—Landscape sketch. Sand-pit, waggon passing.

On millboard, $10\frac{1}{4} \times 6\frac{1}{2}$, oblong. Signed, and dated 1806.

154.—STILL LIFE.—A small highly finished study of a stone bottle, a glass bottle, earthen pan, &c.

On millboard, $5\frac{1}{8} \times 5\frac{1}{2}$, oblong. Signed, and dated 1809.

155.—HAMPSTEAD HEATH.—Landscape sketch with two figures to the right.

On millboard, $10 \times 5\frac{1}{2}$, oblong. Signed, and dated 1806.

156.—STUDY FOR THE PICTURE OF "THE RATTLE." A man seated showing a rattle to his little child. Painted in 1807.

On panel $3\frac{7}{8} \times 4\frac{1}{8}$, upright.

157.—LANDSCAPE WITH COTTAGE.

On panel, $8\frac{3}{4} \times 7\frac{1}{2}$, upright.

158.—LANDSCAPE WITH COTTAGES.—Figures in the foreground, a pond of water with lilies to the right.

On panel $17\frac{1}{2} \times 14$, oblong.

159.—A SKETCH FOR THE PICTURE OF "PUNCH."—A slight sketch in colour for the picture painted in 1812, the property of Sir J. Swinburne; it is interesting as a first thought for the arrangement of colour, and may be compared with the chalk sketch of composition No. 60 among the Drawings.

On canvas, $12\frac{1}{2} \times 8$, oblong.

160.—LANDSCAPE.—A cottage with trees, two children, one blowing a horn.

On millboard, $13 \times 10\frac{1}{2}$, upright.

161.—HAMPSTEAD HEATH.—Slight sketch with cows. Millboard, $10\frac{1}{4} \times 6$, oblong. Signed, and dated 1806.

162.—PORTRAIT OF A LITTLE GIRL.

On panel, $9 \times 6\frac{3}{4}$, upright.

162*.—COTTAGES.

On millboard, $8\frac{1}{2} \times 6\frac{1}{2}$, oblong. Dated 1806.

236.—THE MOTHER TEACHING HER SON.—A young female seated with her child on her lap, teaches him to pray. Exhibited at the Royal Academy, 1859.

On panel, oval, $17\frac{1}{2} \times 13\frac{1}{2}$.

243.—STUDY OF THE HEAD OF A FEMALE.

On millboard, 16×12 , upright.

Purchased at the sale of Mulready's works, 1864.

244.—Outline Sketch in white chalk of an oil painting of "THE STREET PREACHER."

On panel, $51 \times 35\frac{3}{4}$, oblong.

Purchased at the sale of Mulready's works, 1864.

MULREADY.

WILLIAM MULREADY, jun., the second son of William Mulready, was born in 1805, and studied art under his father.

163.—TEAL.—Two teal of the natural size are painted lying on a stone slab. Exhibited at the Royal Academy, 1835.

On canvas, $14 \times 17\frac{1}{2}$, oblong. Signed, and dated 1831.

164.—AN INTERIOR.—Seated on his basket dozing in the sun, at the door of an outhouse, a baker's man waits while a female examines his account. Exhibited at the Royal Academy, 1838.

On panel, $16 \times 20\frac{1}{2}$, oblong.

NASMYTH.

PATRICK NASMYTH was the son of an artist, and born in Edinburgh in 1786. He came to London at the age of 20, and followed his profession of a landscape painter with great success; he died in 1831.

165.—LANDSCAPE.—SIR PHILIP SIDNEY'S OAK. — A large oak tree on the right of the picture is believed to be that planted in Penshurst Park at the birth of Sir P. Sidney in 1554.

On canvas, 21×16 , oblong.

NEWTON.

GILBERT STUART NEWTON, R.A., was born at Halifax, Nova Scotia, in Nov. 1794, came to England in 1817, received his first incentive to art from the pictures of his uncle Stuart, the portrait painter. He became a student of the Royal Academy in 1821, an Associate in 1828, and an Academician in 1833. He died August 1835.

166.—PORTIA AND BASSANIO.

Portia.—"These are some shrewd contents in yon same paper
That send the colour from Bassanio's cheek;
Some dead blind lust: else nothing in the world
Could take so much the constitution
Of my constant man. What; worse and worse?
With sorrow, Bassanio; I am half myself,
And I must needs have the half of anything
That this same paper brings you."

The Merchant of Venice, Act iii. Scene 2.

Salerio, booted and spurred, has just arrived with Antonio's sad missive to his absent friend; in the centre of the picture Bassanio reads his letter evidently touched to the heart at its contents; leaning on his shoulder, Portia discerns his sorrow in his face and action, and tenderly asks to share it. On the left of the picture Nerissa and her lover look with anxious interest on the principal group.

This picture had become very much injured in the surface owing to the employment of asphaltum. The hand of Bassanio was totally changed, and a great part of the figure of Salerio disfigured; it has, however, been restored (*vide p. 62*). Exhibited at the Royal Academy, 1831.

On canvas, 36 × 42, upright. Signed, and dated 1831.

NORTHCOTE.

JAMES NORTHCOTE, R.A., was born at Devonport on 22nd October 1746. In 1771, by the friendship of Dr. John Mudge, he became a pupil of Sir Joshua Reynolds, studying also at the Royal Academy. He painted many portraits of eminent persons, but also devoted his attention to historical works of large size. He was elected an Associate of the Royal Academy in 1786, and an Academician on 13th February 1787. He died on 13th July 1831.

240.—THE PRESENTATION OF BRITISH OFFICERS TO PONTIUS PILATE.—The ceremony represented is the presentation at the Vatican of Major (afterwards General) Browne Clayton, Captain Head, and Lieut. the Hon. Pierce Buller, officers of His Majesty's 12th Regiment of Light Dragoons stationed in the Roman States. The Pope placed the helmet on the head of Major Browne Clayton, and expressed his gratitude to the British nation and his earnest desire for its welfare.

On canvas, 9 feet 3 in. × 6 feet 11 in., upright. Signed, J. Northcote, Pinxt., 1800.

Given by Mr. Richard C. Browne Clayton, 1863.

REDGRAVE.

RICHARD REDGRAVE, R.A., was born April 30, 1804, in Pimlico. Until nearly 20 years of age he assisted his father in the charge of a large manufactory, and in making drawings and designs for the works. He entered as a student of the Royal Academy in 1826, was elected an Associate in 1840, and an Academician in 1851. Since 1847 he has been connected with the Government Schools of Design, and now holds the office of Inspector General for Art in the Department of Science and Art. His paintings of figure subjects earned for him his first reputation, but in later years he has also become a landscape painter.

167.—CINDERELLA ABOUT TO TRY ON THE GLASS SLIPPER.

"That minx," said the step-sister, "to think of trying on the slipper."

The two envious sisters have already tried and failed to draw on the little slipper. The prince has himself accompanied the herald, and leads forth Cinderella, whom he already begins to recognize, to make her attempt. Banished from the family, she comes forward among the servants. Purchased by Mr. Sheepshanks from the artist. Exhibited at the Royal Academy, 1842.

Painted in mastic magilp on canvas, 56 × 42, oblong.

168.—THE POOR TEACHER.

"She sees no kind domestic visage near."

An orphan, whose mourning dress shows that her loss is recent, condemned to the drudgery of the teacher's office, is seated in the school-room at her lonely evening meal. Her task for the day is evidently not ended, for the desk is covered with exercises to correct, and work to set right. In her hand is a letter from the home which poverty has obliged her to quit, for labour in which she meets with sympathy neither from the Principal nor the Scholars. Exhibited at the Royal Academy, 1845. For sketch for two of the children, see Drawings Nos. 83 and 196*. This picture is a repetition, with considerable changes, of one painted for Mr. Hippisley, of Shobrooke Park.

On canvas, 36 × 28, upright. Signed, and dated 1844.

169.—GULLIVER EXHIBITED TO THE BROBDINGNAG FARMER.

"This man, who was old and dim-sighted, put on his spectacles to behold me better, at which I could not forbear laughing very heartily, for his eyes appeared like the full moon streaming into a chamber at two windows."

The artist's aim has been to represent Gulliver as of ordinary stature, and to show the Brobdingnags as giants; hence

the accessories that surround him, the fruit, the dice, the money, the wasp, &c. are intended to give scale to the background figures. Exhibited at the British Institution, 1836. Engraved on steel by Mollison.

On canvas, 30×25 , oblong, painted with magilp.

170.—THROWING OFF HER WEEDS.—A young widow whose "weeds" have but the smallest affinity to "mourning" is preparing to change them for wedding garments. The bonnet with orange blossoms and various subjects on the toilette tell of the change. The portrait of the late husband, old and stern, is seen in the background, behind the screen.

On panel, $30 \times 24\frac{1}{2}$, oblong, painted in copal. Signed, and dated 1846. Exhibited same year.

171.—OPHELIA WEAVING HER GARLANDS.

"There is a willow grows aslant a brook
That shows his hoar leaves in the grassy stream,
Here with fantastic garments did she come."

Hamlet, Act iv. Scene 2.

Ophelia is seated, unconscious of the danger of her position, on the trunk of a willow that lies over the deep waters of a still pool, where the brook seems to pause in its course. She sings as she twines her wild flower wreaths.

On panel, 30×25 , upright. Signed, and dated 1842.

172.—BOLTON ABBEY.—MORNING.—The view is taken looking down the stream, the portion of the Abbey still used as a church being seen on the cliffs. Exhibited at the Royal Academy, 1848.

On canvas, $30\frac{1}{2} \times 12\frac{1}{2}$, oblong. Signed, and dated 1847.

RIPPINGILLE.

EDWARD VILLIERS RIPPINGILLE, the son of a farmer, was born at King's Lynn, in Norfolk, in 1798. As an artist he was self-taught. He became known to the public in 1819 by his picture of "The Country Post Office," and among the works of a similar class which he afterwards painted, are "The Recruiting Party," "The Stage Coach Breakfast," "Going to the Fair," &c. In 1837 he went to Italy, and subsequently to the East, painting subjects of those countries. He obtained one of the prizes in the Cartoon competition at Westminster in 1843. Mr. Rippingille lectured on Art, and claimed to be the first who advocated the formation of Schools of Design; he also edited the "Artist and Amateur's Magazine." He died April 22, 1859.

173.—MENDICANTS OF THE CAMPAGNA.—On the back is the following:—"Beggars of the Campagna Romana. Mem.—This picture, sent for exhibition at the Royal Academy, was placed on the floor and has never been seen by the public. Painted almost entirely with a magilp of solution of sugar of lead in water and mastic varnish, 1844. Bought of the artist by J. S., Esq."

On canvas, $22\frac{5}{8} \times 14\frac{1}{2}$, oblong. Signed, and dated Roma, 1840. London, 1844.

ROBERTS.

DAVID ROBERTS, R.A., was born in Edinburgh in 1796, and brought up as a decorative painter. In 1822 he came to London and was long engaged as scene painter at one of the principal theatres. On the formation of the Society of British Artists he became Vice-President, and for some time exhibited with them. He visited Egypt, and the Holy Land, Petra, Baalbec, and other places in the East when they were far less accessible than at present, and published a series of drawings made during these journeys and during a former one to Spain. In 1839 he was elected an Associate of the Royal Academy, and in 1841 an Academician. Died, in London, November 25th, 1864.

174.—ENTRANCE TO THE CRYPT, ROSLIN CHAPEL.—"Prentice Pillar" is on the left and two figures near it, one of them, a milkmaid, having laid down her three-legged stool and pail on the pavement.

On panel, $30 \times 24\frac{1}{2}$, upright. Signed, and dated 1843.

175.—OLD BUILDINGS ON THE DARRO, GRANADA.—Ranges of picturesque buildings bordering on a small stream over which is a one-arch bridge. The belfry of a church rises about the centre of the picture in the distance. A man in a sombrero is arranging his fishing tackle on the right. Exhibited at the British Institution, 1835.

On panel, $24 \times 17\frac{3}{4}$, oblong. Signed, and dated 1834.

176.—THE GATE OF CAIRO, CALLED BÂB-EL-MUTAWELLE.—The southern gate of the old city, now in the centre of modern Cairo; it is more commonly called Bâb Zuweyleh. The gate of which the round towers are seen in the picture was founded in the year A.D. 1087; the minarets above, together with a fine mosque, were added subsequently. The view is taken from the street called Darb el-Ahmar. The light woodwork surmounting each minaret is to carry

lamps which are suspended at night during the month of fasting or on the two annual festivals, &c. The galleries are used by the Muëddin at prayer-time.

On panel, $30 \times 24\frac{3}{4}$, upright. Signed, and dated 1843.

ROTHWELL.

RICHARD ROTHWELL was born in Athlone about the year 1800, and entered the Royal Dublin Society's Drawing School in 1815. He removed to London on the death of Sir Thos. Lawrence, and obtained much reputation as a portrait painter; subsequently he visited Italy and America. When young he assisted Sir T. Lawrence, and completed portraits which that painter left unfinished. Died at Rome, September 1868.

177.—THE LITTLE ROAMER.

"Her path 'mid flowers."

A child leaning against a bank, in her hand is a bunch of wild flowers she may be supposed to have gathered in her ramble. Exhibited at the Royal Academy, 1843.

On canvas, $33\frac{1}{4} \times 50$, upright.

178.—NOVICIATE MENDICANTS.—Two children looking upwards as if they had only half made up their minds to beg.

On canvas, $29 \times 36\frac{1}{2}$, upright.

The surface of this picture was so much cracked as entirely to injure its effect, but, like No. 166, it has been carefully restored.

179.—THE VERY PICTURE OF IDLENESS.—A young girl sitting with her hands crossed listlessly, is looking out at the spectator.

On canvas upright, 28×30 . Signed.

SIMSON.

WILLIAM SIMSON was born at Dundee in 1800. He was educated at the Trustees' Academy in Edinburgh. After some success in art in London, he died in Sloane Street, 29th August 1847.

180.—THE INTERIOR OF A CATTLE SHED.—A young calf stands near a milk vessel on the right; a hen and chickens occupy the foreground; for the latter a small and slight sketch in oil exists among the collection of drawings, No. 87.

On millboard, $13\frac{3}{8} \times 18$, oblong. Signed W.S., and dated 12 Jan. 1845.

181.—GIL BLAS INTRODUCING HIMSELF TO LAURA.—Gil Blas in his borrowed toilet, bending on one knee, finds little coyness in his reception by the object of his attentions. The damsel's face has, perhaps, but a slight dash of Spanish in its character.

On canvas, 28×36 , upright. Signed, and dated 1840.

182.—WILLIAM TELL.—A figure in a black cap, with an arrow in his girdle, leaning his right hand on the butt end of his cross-bow.

On panel, 11×16 , upright. On the back, "Study of a head, William Tell."—William Simson, 1845.

SMIRKE.

ROBERT SMIRKE, R.A., born at Wigton, near Carlisle, in 1752, was originally a painter of coach panels. He came early to London with his father, entered as a student in the Royal Academy at the age of 19, but afterwards devoted his long life of art chiefly to subjects in illustration of popular authors, especially Cervantes. His first pictures at the Royal Academy were exhibited in 1786; in 1791 he was elected an Associate, and in 1793 an Academician. He died in 1845.

183.—SCENE FROM THE "HUMOROUS LIEUTENANT." (Fletcher).—The Duel.

On panel, size $6\frac{1}{2} \times 5$, oblong.

184.—ILLUSTRATION FROM BEAUMONT AND FLETCHER.

On panel, size $6\frac{1}{2} \times 5$, oblong.

248.—SIDROPHEL AND THE WIDOW, FROM HUDIBRAS.

On canvas, circular, 20 inches diameter. Purchased.

SMITH.

GEORGE SMITH, born 1802, was gold medal and travelling student of the Royal Academy. Died 1838.

254.—SCIPIO AFRICANUS RECEIVING HIS SON, WHO HAD BEEN TAKEN PRISONER DURING THE WAR, FROM THE HANDS OF THE AMBASSADORS OF ANTIOCHUS THE GREAT.

On canvas, H. 4 ft. $1\frac{1}{2}$ in., W. 5 ft. $8\frac{3}{4}$ in., oblong.

Given by Mr. Samuel Redgrave.

SMITH.

GEORGE SMITH was born in London on the 18th April 1829, and commenced the study of art in Mr. Carey's school; he was admitted as a student of the Royal Academy in 1845, and was placed for some time in the studio of Mr. Cope.

185.—"ANOTHER BITE."—A boy in a smock frock is seated on the bank of a pond fishing for perch, and watching his float, which is supposed to have just moved, with intense expectation, while his sister leans on his shoulder and sympathises, but less eagerly, in his excitement. The fish he has caught are on the grass beside him.

On panel, 22 × 18, oblong. Signed, and dated 1850.

186.—TEMPTATION.—A FRUIT STALL.—A group of children are gathered round a stall of tempting fruit, &c., placed close to the school-gate. Some purchases have already been made. One is looking wistfully and half resolved to buy. A little child is begging some money from its mother, who is searching in her pocket to gratify its wish.

On panel, 30 × 35, oblong. Signed, and dated 1850.

187.—CHILDREN GATHERING WILD FLOWERS.—A little child is seated in a rude cart at the corner of a wood, and two others, who have gathered a quantity of wild flowers, are bringing them to dress her.

On panel, 22 × 18, oblong. Signed G. Smith, 1851.

STANFIELD.

CLARKSON STANFIELD, R.A., was born at Sunderland about 1798, and brought up to the sea, whence the complete nautical knowledge which characterises his works. He was for some years in the scene room at Drury Lane Theatre, where he executed many unrivalled works; and when the Society of British Artists was founded, he became one of their principal exhibitors. An Associate of the Royal Academy in 1832, he was elected an Academician in 1835, and rarely failed to contribute to the annual exhibitions. Died, in London, May 18, 1867.

188.—NEAR COLOGNE.—Some picturesque buildings of a mill raised against a half-ruined tower. In front is a ferry-boat rowing towards a wooden landing place.

On canvas, 42 × 34½, upright. Signed, and dated 1829.

189.—A MARKET BOAT ON THE SCHELDT.—A boat full of market people, &c., is moored to a buoy on a river, and a man standing up in it hails another seen at some little distance. A Dutch man-of-war lies a little further off. On the left is a wooden pier with figures, and a point of colour

is gained in the foreground by a floating basket. The flat Dutch shore is seen trending away to the right. Exhibited at the Royal Academy, 1826.

On panel, 48¾ × 33, oblong. Signed, and dated 1821.

190.—SANDS NEAR BOULOGNE.—A seashore with fishing boats and figures; in the background is seen the wooden pier of Boulogne, and beyond, the downs, topping the cliffs with the Roman ruin above them. A fisherman, holding one of the shrimping nets which the women use, is seen in the foreground with other figures, and fish and crabs are on the beach. Exhibited at the Royal Academy, 1838.

On canvas, 43½ × 28, oblong. Signed, and dated 1838.

STARK.

JAMES STARK was the son of a dyer, and born at Norwich in 1794. In 1811 he became for three years a pupil of the late John Crome, afterwards in 1817 entering as a student of the Royal Academy. In 1827 he published a series of designs from the rivers of Norfolk. Died, in London, 24th March 1859.

191.—FISH PONDS, HASTINGS.—A little runlet in the foreground of the picture is crossed by some planks. Two lads are on the bank—one dipping water.

On millboard, 10 × 13½, oblong.

192.—LLOYD'S PULPIT, FESTINIOG, NORTH WALES.—A remarkable rock, so called, rises just at the margin of a waterfall.

On panel, 13 × 10¾, oblong.

193.—PONDS AND WINDMILL, HASTINGS.—A broad reedy pool on the further bank, a windmill and some cottages.

On panel, 16½ × 12, oblong.

194.—LANDSCAPE.—A road on the skirts of a common—two figures and some cottages in the mid-distance.

On millboard, 7 × 8, upright.

195.—A DISTANT VIEW OF WINDSOR.—A woody glade and some deer. Windsor Castle seen in the distance.

On panel, 10½ × 8¾, upright.

196.—LANDSCAPE.—A woody lane near Hastings—on the right a gamekeeper crossing a stile.

On millboard, 7 × 8, upright.

STOTHARD.

THOMAS STOTHARD, R.A., was born in Long Acre, London, in 1755, and commenced life as a pattern drawer for silk, and, subsequently, as a book illustrator, in the practice of which he may be said to have achieved his greatest reputation—for grace and sweetness his single figures and compositions have never been surpassed. He was a most industrious artist, and beside many thousand book illustrations, contributed numerous designs for goldsmith's and other decorative works; of this latter are the designs for the Wellington shield. He was elected an Associate of the Royal Academy in 1791, and an Academician in 1794. In the last years of his life he held also the office of Librarian. He died in April 1834.

197.—SHAKESPEARE'S PRINCIPAL CHARACTERS.—In the centre Cordelia supports her father's head, on her right are Prospero and Miranda, Rosalind and Celia, Falstaff and his companions—also Sir Andrew Aguecheek, Sir Toby Belch, Malvolio, and Olivia; these complete the side of the picture devoted to comedy. On the left of the centre is a most beautiful impersonation of Ophelia, from whom the moody Hamlet turns away. The group is completed by Lady Macbeth and the weird sisters.

On panel, $14\frac{1}{2} \times 55\frac{1}{2}$, oblong. Signed, and dated 1812.

198.—TAM O'SHANTER.

"Now do thy speedy utmost, Meg,
And win the keystone o' the brig.
There at them thou thy tail may toss,
A running stream they dare na' cross.
But ere the keystone she could make,
The fient a tail she had to shake."

Tam is on his mare Maggie; she is in full gallop, and is near the keystone of the bridge, on crossing which is safety; the witches are behind in full pursuit, and "Cutty Sark" has just deprived Maggie of her tail.

On canvas, $12\frac{1}{2} \times 14\frac{1}{2}$, upright.

199.—JOHN GILPIN.

"Away went Gilpin—who but he?
His fame soon spread around;
He carries weight! he rides a race,
'Tis for a thousand pound!"

The horse is dashing by with his powerless rider; four men spurring in pursuit are betting upon the supposed race.

On canvas, $12\frac{1}{2} \times 14\frac{1}{2}$, upright.

200.—SIR ROGER DE COVERLEY AND THE GYPSIES.

"One, who was older and more sunburnt than the rest, told him that he had a widow in his line of life."—*Vide Spectator*, No. 130.

Sir Roger, accompanied by the Spectator and leading his horse, is accosted by the female fortune-teller.

On panel, $6\frac{1}{2} \times 8$, upright.

201.—"TWELFTH NIGHT."

"*Sir Toby Belch* (singing).—'There dwelt a man in Babylon; lady! lady!'"
"*Malvolio*.—My masters, are you mad? or what are you? Have you no wit, manner, nor honesty, but to gabble like tinkers at this time of night? Do you make an alehouse of my lady's house, that you squeak out your cozier's catches without any mitigation or remorse of voice? Is there no respect of place, person, or time in you?" Act ii. Scene 3.

The uproarious trio, Sir Andrew, Sir Toby, and the clown, are shouting out their dramatic catch, to the horror of Malvolio and the amazement of Maria.

On canvas, $9\frac{7}{8} \times 7\frac{1}{4}$, upright.

202.—BRUNETTA AND PHILLIS.

"Brunetta was now prepared for the insult, and came to a public ball in a plain black silk mantua, attended by a beautiful negro girl in a petticoat of the same brocade with which Phillis was attired. This drew the attention of the whole company, upon which the unhappy Phillis swooned away."—*Vide Spectator*, No. 80.

On the right Phillis sinks into the arms of her attendants, while the triumphant Brunetta passes on, rejoicing in the success of her stratagem.

On canvas, $9\frac{7}{8} \times 11$, oblong

203.—SANCHE AND THE DUCHESS.—Seated in the front, attended by her ladies and the duenna, the Duchess listens to Sancho, who is on a low chair beside her.

On canvas, $9\frac{7}{8} \times 7\frac{1}{4}$, upright.

The above three pictures are on one canvas, $12\frac{3}{4} \times 31$, oblong.

204.—SCENE FROM THE "TEMPEST."

"*Ariel*.— . . . All but mariners,
Plung'd in the foaming brine, and quit the vessel,
Then all a-fire with me: the king's son, Ferdinand,
Was the first man that leap'd: cried, 'Hell is empty,
And all the devils are here.'" *The Tempest*, Act i. Scene 2.

Ferdinand in the foreground is rushing from the vessel and his companions.

On canvas, $12\frac{3}{8} \times 10\frac{1}{4}$, oval.

205.—CONSTANCE AND ARTHUR.

"Constance.—Here I and sorrow sit."

King John, Act iii. Scene 1.

Constance seated on the ground embraces her little son; grouped around her are the other personages of the drama.

On canvas, $12\frac{1}{2} \times 11\frac{1}{4}$, oblong, oval.

206.—FAME, AS AN ALLEGORY.—Fame is seated on the top of a pinnacle or pyramid; around her in the air a group of young genii are blowing bubbles.

On panel, $6\frac{1}{2} \times 8\frac{1}{2}$, upright.

TURNER.

JOSEPH MALLORD WILLIAM TURNER, R.A., was born in London in 1775, and commenced art as a painter in water colours, in friendly rivalry with Girtin. He became a student of the Royal Academy in 1789, in 1800 was elected an Associate, and in 1802 an Academician. He was for some time Professor of Perspective also. Of the present school of water-colour painters he may well claim to be one of the principal founders; and his landscapes, both in water and in oil, rank him as one of the greatest masters of his art, both for fertility of invention and for the truthful realization of air and light. He died at Chelsea in 1851, and was buried by the side of Sir Joshua Reynolds in St. Paul's Cathedral; bequeathing to the nation the numerous works that remained in his own possession, and his funded property for the benefit of his less fortunate brothers in art. His will, however, has been set aside from some legal informality, and this latter intention will not be carried out in conformity with his wishes.

207.—LINE-FISHING OFF HASTINGS.—Various boats are in the foreground line-fishing; Hastings, seen under a burst of sunlight, forms the background; a two-masted vessel is wearing off shore. Exhibited at the Royal Academy, 1835.

On canvas, 31×24 , oblong.

208.—VENICE.—A gorgeous effect of sun on the city, the boats, and the lagune. Exhibited at the Royal Academy, 1840.

On canvas, 36×24 , oblong.

209.—ST. MICHAEL'S MOUNT, CORNWALL.—The mount is seen in the middle of the picture in a flood of light; several vessels are lying dry upon the sands. On the right hand, fish are laid out for a shore market. Exhibited at the Royal Academy, 1834.

On canvas, 31×24 , oblong.

210.—EAST COWES CASTLE, ISLE OF WIGHT.—The regatta, with the Royal Yacht Squadron parting from its moorings. Exhibited at the Royal Academy, 1828.

On canvas, $48\frac{1}{2} \times 36$, oblong.

211.—VESSEL IN DISTRESS OFF YARMOUTH.—A life-boat is going off to a stranded vessel, which is seen on the right of the picture, making blue-light signals of distress. Two of the females whose fathers or husbands man the boat eagerly watch it from the sands, their position indicating the long recession of the waves, which are boiling and tumbling under the influence of the storm. Exhibited at the Royal Academy, 1831.

On canvas, 48×36 , oblong.

UWINS.

THOMAS UWINS, R.A., was born at Pentonville in 1782, and studied originally as an engraver. Leaving this branch of the profession, he studied art in the schools of the Royal Academy, and became a designer of book illustrations. He was an early member of the Water-colour Society, to which he was elected in 1811. In 1826 he visited Italy, and during a prolonged residence, collected materials for the works by which he is now best known. On his return, he was in 1833 elected an Associate of the Royal Academy, and an Academician in 1838; he also for some time held the office of Librarian. In 1845 he was appointed by Her Majesty Surveyor of the Royal pictures, and in 1847 Keeper of the National Gallery. He resigned the latter office in 1855, and died at Staines in 1857.

212.—SUSPICION.

"Poor Rosa! to relieve the solitude of the villa she would have her chair taken on the terrace, where she would sit for hours listening to the music of a wandering minstrel. Even this pleasure was at last denied her. Donna Chiara, the old woman di casa, took into her wise head that the minstrel was a lover in disguise."

An Italian garden is slightly indicated in the background, the scarf hanging on the basket at the lady's feet affords a point of brilliant colour. Exhibited at the British Institution, 1848.

On panel, $22\frac{1}{2} \times 16\frac{1}{2}$, oblong.

213.—AN ITALIAN MOTHER TEACHING HER CHILD THE TARANTELLA.—The mother is dancing to the sound of a tambourine to show her little girl the steps, while some other figures are grouped around. Vines are trained on the

trellis above; an orange tree is seen on the right; and in the background is the blue Mediterranean. This picture has been many times repeated by the artist.

On panel, 22×17 , oblong. Signed, and dated 1842.

214.—A NEAPOLITAN BOY DECORATING THE HEAD OF HIS INAMORATA AT THE FESTA OF THE MADONNA DEL ARCO.—The youth is twining a wreath of vine leaves in the dark hair of a young girl seated on the ground in front of the picture. A vine is trained on the tree to the left, and a tambourine rests against it. In the background is an olive tree, and beyond it is slightly indicated the procession of our Lady of the Arch entering a church. Exhibited at the Royal Academy, 1840.

On panel, $10\frac{1}{2} \times 14$, upright.

215.—THE FAVOURITE SHEPHERD.

"Fountain of S. Arcangelo, near Cava, South of Italy."

Four Italian peasants filling their water pitchers at a fountain have their attention attracted by a young shepherd passing with his dog in the background; beyond are buildings and cliffs.

Signed on the back, and dated 1837. On panel, $13\frac{7}{8} \times 9\frac{7}{8}$, upright.

WARD.

JAMES WARD, R.A., was born in Thames Street, London, in 1769, and apprenticed as an engraver. He afterwards took to animal painting, in which he has attained great eminence. Some of his pictures are like Morland in manner, but his study of anatomy under Brooks gave him power to realize works of a much higher character. He was elected an Associate of the Royal Academy in 1807, and an Academician in 1811. He died November 17, 1859, in the 91st year of his age.

216.—DONKEY AND PIGS.—A donkey feeding from a wheelbarrow. Two pigs are stretched on a heap of straw on the right.

On canvas, $9 \times 6\frac{1}{2}$, oblong. Signed J. Ward.

217.—PIGS.—A large sow stretched at full length on the foreground; two other pigs seen in the background.

On canvas, $15\frac{1}{2} \times 9\frac{1}{2}$, oblong. Signed J. Ward, 1813.

218.—A CHINESE SOW.—A large sow is rooting in the straw outside the sty.

On panel, $11 \times 8\frac{3}{4}$, oblong.

WEBSTER.

THOMAS WEBSTER, R.A., was born in Ranelagh Street, Pimlico, London, in 1800, and was originally intended for the musical profession, which fortunately, however, he exchanged for art, entering as a student at the Royal Academy in 1820. The character of the studies there at first directed him, as it does most young students, towards historical subjects, but he early proved the original bent of his genius for portraying the humours and games of children; a field of art which he has rendered peculiarly his own, and maintained against all rivals. He was elected an Associate of the Royal Academy in 1840, and an Academician in 1846.

219.—SICKNESS AND HEALTH.—A young invalid has been brought out in her chair in front of the cottage door, while her sisters, in all the happiness of health, dance to the music of an Italian organ-man. The boy, who has been reading aloud, looking up from his book, considers himself disturbed by its noise. Exhibited at the Royal Academy 1843. Painted for Mr. Sheepshanks.

On panel, 32×20 , oblong. Signed, and dated 1843.

220.—GOING TO THE FAIR.—An elderly man is pulled by his grandchildren to the cottage door to induce him to come to the fair, the booths of which are seen in the distance, while a little one struts in front astride on his stick. In the centre is a boy coaxing his grandmamma for money, while behind, a man looking at his watch, evidently thinks that the toilet of the young women, one of whom is seen coming down stairs, has been long in completion. Some accessories are introduced in front; a wooden stool, bowl, pitcher, &c. This picture with its companion were painted for Mr. Flood. Exhibited at the British Institution, 1838.

On panel, oblong, 30×22 . Signed, and dated 1837.

221.—RETURNING FROM THE FAIR.—The same group as before, with the addition in the background of a young man, who has escorted home the younger woman; the purchases are now being exhibited, and the old man brings up the rear, leading the weary child, and carrying its toy-

horse. The father of the youngsters is filling a snuff-box, his contribution from the fair, for the grandmother of his children. Exhibited at the British Institution, 1838.

On panel, 30 × 22, oblong. Signed, and dated 1837.

222.—A VILLAGE CHOIR.—A group of village singers and musicians in the gallery of a country church. The leader occupies the centre of the picture, and young choristers are at either side of him. The discrimination of the various voices by the expression is extremely well rendered. Painted for Mr. Sheepshanks. Exhibited at the Royal Academy, 1847.

On panel, 36 × 24, oblong.

Chalk studies for several of the heads in this picture will be found amongst the collection of Drawings, Nos. 92 and 206—210.

223.—CONTRARY WINDS.—The interior of a cottage in which sits an old woman knitting, while four children are gathered round a tub of water, on which they have set a piece of wood with a paper sail, and are puffing, with eager rivalry, to urge their ship to the opposite coasts of the washing tub. The cat is quietly dozing near the hearth, and a hat, shuttlecock, &c., are on the floor, beside the knife and chips which indicate the shipbuilding just accomplished.

On panel, 22½ × 14¾, oblong. Signed, and dated 1843.

224.—READING THE SCRIPTURES.—AN INTERIOR.—A little child sitting on a low stool beside an old matron is reading to her the Bible. Several accessories are introduced in various parts of the room.

On panel, 14 × 16, upright. Signed.

WILKIE.

SIR DAVID WILKIE, R.A., was the son of a Scottish clergyman, and born in Fifeshire, Nov. 18, 1785. He was educated in art in the Trustees' Academy, at Edinburgh, until he removed to London in 1806, and became a student in the Royal Academy. His subjects from familiar life soon attracted the attention of the public. He was elected an Associate in 1809, and an Academician in 1811. In 1825 he travelled on the Continent, and on his return gradually changed his style. He was appointed Sergeant Painter to the King on the death of Lawrence in 1830,

and painted several royal portraits; he was knighted in 1836, and in 1840 set out to visit and study in the Holy Land and various parts of the East. He died at sea on his way home, on 1st June 1841, in the 56th year of his age.

225.—THE BROKEN JAR.—The subject from "Coxe's Social Day." An old gentleman, to whom the "haunted room" has been assigned for the night, discovers a wire intended to frighten him. He connects it with a precious China jar on the chimney piece,—thus turning the tables on his tormentors, who, startled by the consequent crash, are seen rushing into the room with lights. Exhibited at the Royal Academy, 1816.

On panel, 6½ × 7¾, upright.

226.—THE REFUSAL.

"Duncan fleech'd and Duncan pray'd,
Ha! ha! the wooing o'it;
Meg was deaf as Ailsa Craig,
Ha! ha! the wooing o'it;
* * * * *

"Shall I like a fool, quoth he,
For a haughty hizzie dee;
She may gae to—France for me,
Ha! ha! the wooing o'it."

Burns' Song of Duncan Gray.

Meg is seated on the right of the picture; her mother beside, and her father behind her, seem to persuade her to listen to Duncan's addresses. He is seated near, but apart from her, and seems to regard her obduracy with a look of anger and irritation. Through the chink of a door on the right, others are peeping in and enjoying the sport. This picture was in a most dilapidated state from the use of asphaltum, but it has been repaired by Mr. Bentley. Exhibited at the Royal Academy, 1814.

On panel, 21½ × 25¾, upright.

227.—SKETCH OF A BOOK CASE FOR "THE LETTER OF INTRODUCTION."

On panel, 11¾ × 15, upright.

228.—THE ERRAND BOY.—A boy on a white horse, receiving a message at a cottage door.

On panel, 11¾ × 8, oblong. Signed, D. Wilkie, 1820; but understood to be a repetition by another artist.

229.—A HEAD AND TWO HANDS.—Sketches.

On canvas, 6 × 6. Signed, D. Wilkie, 1806.

230.—THE DAUGHTERS OF SIR WALTER SCOTT.—The ladies are sketched as two bare-footed country maidens.

On panel, 5×11, upright. Signed, D. Wilkie, 1817.

231.—SKETCH OF A HEAD FOR "THE RABBIT ON THE WALL."—This head, together with a profile head also, are rapidly painted over a sketch of an interior, which shows beneath them.

On millboard, 5½×6, upright. Signed D. Wilkie, 1806.

232.—LANDSCAPE.—A small sketch of a party of gipsies, with two donkeys and a dog.

On panel, 8×11, oblong.

WITHERINGTON.

WILLIAM FREDERICK WITHERINGTON, R.A., was born in Goswell Street, 1786, and studied his art in the schools of the Royal Academy, where he entered as a student in 1805. In 1830 he was elected an Associate, and in 1840 an Academician. Died 1865.

233.—THE HOP GARDEN.—A young girl is dressing the bonnet of a sister with a garland of hop-bine, while a lad seated on a basket looks on with much pleasure at the effect of the head-dress. In the background is seen a hop-bin, and figures picking hops into it. Exhibited at the British Institution, 1835.

On panel, 14×17½, upright. Signed, and dated 1834.

THE WHOLE OF THE PAINTINGS IN OIL (EXCEPT WHEN OTHERWISE MENTIONED) ARE THE GIFT OF JOHN SHEEPSHANKS, ESQ., TO THE NATION.

COLLECTION

OF

BRITISH WATER-COLOUR PAINTINGS,

HAVING IN VIEW

AN HISTORICAL ILLUSTRATION OF THIS NATIONAL ART,

TO WHICH IS ADDED

A COLLECTION OF DRAWINGS AND SKETCHES BY BRITISH ARTISTS.

As an introduction to the examination of the Water-colour Collection it has been thought desirable to enlarge a little on the history and methods of water-colour painting; since the present attempt is the first that has been made to represent this peculiarly British art in any *permanent* public Collection.

It has been frequently asserted that the English have no native taste for art, and judging from the early history of art in this country there would seem some ground for the assertion. In the beginning of last century, it was in the hands of foreigners who came to reap the harvest it afforded, our own people gathering but gleanings left upon the field; and although there were works by native painters of merit, these were rather pupils and followers of the greater Italians and Flemings that, from the time of our last Henry downwards, were the painters of our kings and princes, and the skilled decorators of their palaces, than holding any decided rank of their own.

But from the earliest time there was one branch of art in which English artists had a reputation even on the continent, and in which they certainly excelled the artists of other nations, namely, miniature painting in water-colours; and any one who is acquainted with the beautiful works of that kind by Hillyard, the two Olivers, Hoskins, and Cooper, will be aware that this statement is strictly true.

Their art had its origin no doubt in missal painting, in which the colours were either opaque in themselves, or mixed with white in order to render them so; and the miniature painters continued a modified use of the materials

and methods of the missal painters, tending, however, to a use of more transparent pigments.

Yet even miniature painting had declined from its palmy excellence in the days of Queen Elizabeth and the Charleses, and fallen, like other art, into mere copying from the works of more gifted painters.

The use of opaque pigments, tempered or mixed with water and some glutinous substance, hence called *tempera paintings*, extended to other branches of art besides portraiture, but it was of that solid and opaque kind which is still practised by the scene painter, white being mixed with all the pigments. Some of the artists who wrought in this manner were men of repute, even at the time I have been speaking of, when art otherwise was in its lowest estate. Walpole, the chronicler of our native art, speaks in high terms of praise of George Lambert the scene painter, and of Taverner, who was rather an amateur than an artist. Of the first of these we have at present no work in our Collection. We have, however, a work by Taverner, No. 443, which can be examined to see how far it bears out the praises of Walpole, who, speaking of two of his pictures, says, that they "must be mistaken for, and are worthy of Gaspar Poussin."

Another and more original example of tempera painting is No. 383, the work of Paul Sandby; it is wholly in solid opaque colour, and must not therefore be confounded with paintings executed in transparent water colours, which at the time when this work was executed (1794) had not yet arrived to a like amount of fulness and colour.

But besides this method of painting there was still another kind, called stained drawing, which it is necessary to describe, since from its practice has arisen the present school of water-colour painting. In this method the whole drawing was carefully wrought up in Indian ink, and when thus completed a few tints representing local colour were thinly added over the various parts. This branch of the art, as followed at the end of the last century, was topographic rather than artistic. Its nature and quality will be understood by examining the drawings No. 447, by M. A. Rooker, executed in 1795; No. 456, by Wm. Hearne, executed in 1796; and that by Wm. Payne, No. 384, probably about the same date; all these works are more or less topographic in character, and are wrought precisely as I have described. If we, at the same time, compare with them the figure drawing No. 448, by Julius Cæsar Ibbetson, exe-

cuted in 1795; No. 439, by N. Pococke, executed in 1790; that by Webber, No. 446, executed about the same date; and that by Alexander, No. 453, executed in 1796, we shall have a fair idea of water-colour drawing as it stood just before the great movement that was to raise it into a national art.

Sometimes the practice was a little varied as far as the first process was concerned, the whole work being carefully drawn in with the pen before the last colour tinting was added; and this use of the pen, frequent in the works of Hearne and Rooker, is to be noted, since it was developed into a means of great expression and beauty in after-times in the hands of Prout and Nash, who, as is evident from drawings in this collection, made it valuable in the delineation of buildings and architecture.

Literally, a greater number of the works of the last century are little better than coloured prints, and, in fact, their mode of execution is analogous; the printing press in one case supplying the black and white ground which the artist had to prepare in the other, and to either of which colour tinting was afterwards applied. Even true artists (such as Cozens, a man with real art-feeling) went no further than to substitute a grey or blue monotone instead of the Indian ink, in all other respects following the above practice.

Many persons may, on the first inspection of this portion of the Collection, turn away feeling but little interest in the cold grey and formal landscapes it contains, or be disappointed at the washy appearance of the figure subjects, giving less attention to these works than they really deserve; but let them consider the purpose of the Collection, the history of this truly national art. Already are the names of some of its first professors being lost for want of record, and their works dispersed in folios and forgotten; yet these men are the founders of the art; out of their practice, however imperfect, arose the excellence and richness of the succeeding school; and, while at the present time such efforts are making, and such expense is very properly incurred, to trace, step by step, the history of the revival of art in Italy, it is surely right to illustrate the labours of our own countrymen who have founded a new art, and to treasure up the incontestable proofs of its origin and progress.

It is not to be supposed from what has already been said that the water-colour art of the 18th century was wholly

devoid of feeling and imagination, since some of the higher qualities are not wanting even in these negatively-coloured works; but the variety of effect and incident, and the luminous colouring of the art that arose subsequently, have tended to obscure the many excellences they really possess. This great change was principally due to two men, Thomas Girtin and J. M. W. Turner. Although the first of these died in 1802, at the early age of 27, he left enough behind him to show the influence his works had on this change of style and to prove him a worthy rival of our greatest landscape painter, Turner.

Turner's early practice had been in strict conformity with the mode already described; a great number of his early works are in the hands of collectors, carried no further than the negative tint or ground which was used as a preparation for "stained drawings:" such is No. 8 in the National Gallery Collection. Numerous drawings of his are also extant where the monotone ground has the local tint applied, as No. 1, National Gallery Collection, wherein two pictures in the same frame, one "Malmsbury Abbey," dated 1791, the other "A View from Cook's Folly on the River Avon," show how Turner had learnt his art from, and followed the practice of, the masters of his day; while at the same time the latter picture, painted as early perhaps as 1791, marks in the young painter a strong instinct for colour beyond what is at all discernible in other painters of the period. "Carisbrook Castle," No. 14, National Gallery Collection, is also a specimen painted by Turner under his early influences.

So far, the mode of working in water colours, as the art existed up to about the year 1795, has been explained and illustrated by examples, both those specially referred to, and many others which will be found in the Collection with the dates affixed. The change of process now to be adopted was simple in itself, but led to important results. The old mode of preparing the drawing in a uniform tint was given up, and the work commenced by laying in each object with its true local colour, shadowing and rounding each with individual tints of the same local colour neutralized in due relation to the situation in the picture of such objects, and the various hues and reflexes by which its colour was influenced. Thus it will be seen that the practice was exactly the reverse of the former,—the local tints were first laid in, the shadows added after. By these means the art, in the hands of Girtin and Turner, made rapid

progress. The painting No. 380, in this Collection, executed by Girtin prior to 1802 (since in that year he died), already shows a totally changed method from that followed by Pococke, Payne, or Hearne; while in the magnificent water-colour painting of Edinburgh, by Turner, No. 35 in the National Gallery Collection, painted in 1804, the old mode of tinting has largely disappeared. The grey ground is no longer used in its entirety as a preparatory method but judiciously confined to the large and broad masses of shadow, as on the castle in the distance, the bridge and buildings in the middle ground, and the mass of the rock on the left of the picture; in the lights, local colours are laid on primarily, and advanced by their own neutralized tints or shadows, as has already been described.

But even in this fine work it may be presumed that the flat masses of grey tint were judiciously retained to supply the broad cool masses of sun-setting shadow, since we find in the picture by F. Stevens, No. 441, if the date (1806) is correct, how completely the art had thrown off the trammels of the old manner. The transition period was a short one, and the painting by John Smith, No. 454, dated 1803, and the works by Prout, Nos. 344 and 345, may be studied to illustrate it. Power, brilliancy, and truth was so evidently the result of the new manner, that it soon superseded the old one, and such works could no longer be classed, as heretofore, as *drawings*, but began to take rank as water-colour paintings. Water colour, as thus practised, has an innate brilliancy arising from the transparency of the colours and the pure white ground of the paper beneath them. This constitutes much of its peculiar excellence, subjoined to a delicacy and refinement of execution and gradation of tint, which is arrived at with ease in water colours, but only achieved after much training, and is the result of extreme skill, in the painter in oil.

Contrasted with the richness and depth of oil paintings, however, those in the simpler medium are apt to appear to disadvantage, and to have an air of poverty and thinness. Thus it was soon felt by those who practised water-colour painting that their works, in the only exhibition then open for their display—the Royal Academy—had not fair play.

Several members of the new profession, among whom may be named Glover, Hills, Payne, J. Varley, and Wells, met at the rooms of Mr. Shelley, a miniature painter of some celebrity; and receiving, at subsequent meetings, the adhesion of other members of the profession, the plan of a

society was framed, and arrangements made for an exhibition to consist wholly of water-colour paintings, and exclusively of the works of members of the society.

The first exhibition of "The Society of Painters in Water Colours" was opened to the Public on the 22nd of April 1805, at the rooms built by Vandergucht, the engraver, in Lower Brook Street, Grosvenor Square. After a time their exhibitions were removed to Bond Street, and again to Spring Gardens, and finally, on the changes made in that neighbourhood, under the direction of Nash the architect, to the rooms in Pall Mall East, where the annual exhibition continues to be held. It may be well here to give a list of the original members (some still holding high rank in public estimation), since, on the formation of a more complete collection, it should, if possible, include works representing the founders of this first society. These were:—

G. Barrett.	R. Hills.	S. Rigaud.
J. Cristall.	J. Holworthy.	S. Shelley.
W. J. Gilpin.	J. C. Nattes.	J. Varley.
J. Glover.	F. Nicholson.	C. Varley.
W. Havell.	W. H. Pyne.	W. F. Wells.

It will be observed that the names of the two artists whose works had contributed so largely to the change and improvement of water-colour painting, are not in the list of the founders of the new society; but poor Girtin was already dead, and Turner, elected in 1802 a member of the Royal Academy, was bound by its rules to contribute to the annual exhibitions of that body. Moreover, his greatest efforts at this time were to achieve success in oil painting, by the practice of which branch of the art he hoped to establish his reputation.

The growth of the art, after the foundation of the new society and the opening of their separate exhibition, was rapid and steady, and improvements in execution were continuous. The new mode of treatment once adopted, many minor excellences speedily followed. It is asserted on competent authority that some of the principal of these were due to the genius of Turner. The mode of taking out lights, for instance, from the masses of local colour by means of bread, is undoubtedly due to him, and is said to have had a startling effect on his contemporaries, when works so treated were first exhibited. Washing, in order to obtain a granulated surface, practised so largely by Robson and others, stippling, carried to excess by the cattle painter Hills, but of great value when applied with discretion, and

not in excess, and many other varied executive processes, were introduced within a few years after the foundation of the new society, and, if not all due to Turner, were certainly incorporated most successfully into his bold and liberal practice. The fine painting executed by him, or at least exhibited in 1815, of the Battle of Fort Rock in the Val d'Aosta,* combines almost all these peculiarities of execution; lights wiped out of the local colour in the sky, and sharply and decisively on the trees in the foreground; others scraped out with a blunt instrument whilst the full lay of local colour is in a wet state, as in the moss on the wall and part of the fir trees on the bank on the right; lights scratched out, as in one of the waterfalls; others cut sharp and clear with a knife from the white paper, as in the housings of the mules on the mountain road; these, together with a large amount of surface washing, to give texture and air, may be seen and studied with advantage in this fine work. The present Collection contains one work by the great master, Turner, (No. 88, "Hornby Castle,") which is in his best time, and deserves the most careful study. It will serve not only to illustrate Turner's extreme *finesse* of execution, and all those various expedients he adopted to secure effects; such as the washing down of broken tints to obtain variety in the distance with proper air tints and gradations; the abrasion of the paper, the cutting off the surface for sharp and sunny glitters of light, and the removal of lights in other parts by wiping out: but it is also a master-piece of knowledge of nature and the effects of nature, only to be arrived at after deep and continuous study,—a knowledge without which the utmost skill in executive means fails to interest us. Another picture (No. 341, by W. Hunt) will also serve to illustrate the like skill in the adaptation of varied means of execution, and is in its way scarcely less worthy of examination than that by Turner; it may be compared with a much earlier work, No. 350, by the same master, when the reed pen and the tinted preparation were still parts of the methods employed.

The art of water-colour painting within the last 25 years has advanced still further, and sought new means of effect. A partial union has taken place of the transparent and the opaque methods, the use of body colours having been resorted to in many cases, in order to give crispness and

* National Gallery Collection, No. 41.

solidity, sometimes, it may be feared, with a loss of that brilliancy which is so admirable a quality of the art.

With the extension of water-colour painting, and the increase of professors of the art, arose the necessity for a new exhibition, and in the year 1832 a new society was formed, called "The New Society of Painters in Water Colours." They adopted the same principle as the older society, of exhibiting only the works of members, and their first exhibition took place at No. 16, Old Bond Street, in the spring of that year. The members were W. Cowen, James Fuge or Fudge, Thomas Maisey (treasurer), F. G. Phillips, Joseph Powell (president), W. B. S. Taylor, and T. Wageman. The society continued under the name of the New Society until 1863, when in new premises, which they had caused to be erected, they opened their exhibition as the Institute of Painters in Water Colours. Both societies contain many artists of distinguished talent, whose works are highly attractive to the public; but the exclusive principle being adopted in both, all young candidates for their membership have still for a time to struggle with the difficulties of their predecessors, and to make their way to public estimation by exhibiting their works in contact with the stronger and more forcible efforts of the painters in oil.

Drawings and Sketches.

A small collection of drawings and sketches forms part of Mr. Sheepshanks's munificent gift. These are both interesting and instructive, since they show the process of thought by which artists work out their pictures. Among them will be found pen-and-ink and pencil jottings of first ideas, first lines of composition, blots of light and shade and colour, sketches of varied positions of heads, hands, and feet, tending to the fuller expression or more complete illustration of the subject of pictures; studies for backgrounds; and careful drawings of whole figures, drapery, and heads and hands, made either for study or to be used in the progress of the various works.

Occasionally these sketches and drawings have reference to pictures in the Collection. But in these instances they most probably comprise only a small number of the studies actually produced in the completion of the picture. They will, however, be regarded with peculiar interest, as giving insight into the growth of ideas, and the working of the mind of the artist. From this cause, the casual

scrap and the veriest blot by a master hand, may be invaluable, as containing, perchance, the germ of some idea afterwards expanded into a noble and immortal work.

This is exemplified by the pencil scrap by Wilkie, No. 120, since in it he has noted down his first idea of some accidental group on which the picture of "Duncan Gray" was founded. In No. 121, the new-born thought has somewhat grown, and its light and shade become more marked; and while missing, doubtless, many fragments, not at present in the Collection, we find (in Nos. 122 and 123) examples of those careful studies of the expression of hands which were made in his progress to the perfect work.

It is worthy of notice here, that Wilkie laid great stress on the hands in his compositions. He used to say that the interest and expression of the story was as much helped on by *two* hands as by *one* face. Hence he never hid a hand if he could avoid it; and the many varied studies made by him, as well as those by Mulready and other artists, will show how thoroughly the same truth is appreciated by all those who have excelled most in the conduct of the story in their works.

In view of the interest which thus attaches to such studies, it is to be hoped that opportunities may hereafter occur of still further increasing in this direction the value of Mr. Sheepshanks's gift, by obtaining, as far as possible, all the sketches and drawings for at least a few of the principal pictures comprised in this national collection.

Another value belongs to some of these drawings as illustrating the advance of the individual from the student into the artist, and exhibiting the increased power and facility that arise from knowledge. Accordingly, the *dates* on the various works are sometimes of marked importance. This source of interest may be exemplified by a small number of very early drawings by Sir E. Landseer, Nos. 48 to 56; some of them, the productions of his mere childhood, yet showing even at the age of five years, the bent of his mind to that branch of art which his after career has so fully illustrated.

The careful drawings of figures, heads, hands, and draperies which form part of the collection—while they will serve to remove entirely the imputation that British artists are indifferent draughtsmen,—will show the student-artists the pains and labour by which their predecessors have achieved their reputation; and the public—ever unwilling to admit that genius is other than a happy inspiration,

accomplishing all its works without study or toil—will see that even those who must be acknowledged to possess it in the fullest sense, have yet shown that labour is the price which must ever be paid for excellence.

It is to be confessed, however, that the practice of artists as regards sketches and studies is very varied,—and that while some, like Wilkie, Mulready, Cope, &c., make many sketches before commencing, and studies during the progress of their pictures, others deem such a mode of proceeding objectionable, as exhausting their interest in their work and deadening the freshness of the first thought. Some even go so far as to think out their works wholly on the canvas. These, however, are the few, and the contrary has in all ages been the practice of the greatest and most original minds. Nor do we find that it has conduced to tameness and insipidity,—but rather to the refining and perfecting the first and vigorous idea.

It is, however, to be remembered that the conduct of the picture by previous studies and drawings was a necessity with many of the old masters; and hence, perhaps, in some degree the prevalence of the practice, since at least all those who worked in fresco were obliged to prepare studies and a complete cartoon of the whole arrangement of the work before proceeding to paint it on the wall. This cartoon was traced, or pricked and pounced on to the prepared ground, and the several parts, as the painter proceeded with the picture, being cut out from the cartoon, formed the studies from which the work was, piece by piece, rapidly executed. Fresco painting has only of late years been introduced into this country, and the commissions for such works confined to a few. The head by Dyce (No. 166), cut for the purpose described above, from the cartoon of a fresco of "Neptune giving Britannia the Empire of the Sea," painted at Osborne for Her Majesty, forms a good specimen of the practice, while the studies of drapery by Herbert (Nos. 175 to 177), are such as are made in the preparation of the cartoon, in this instance one of those in the vestibule of the House of Lords, the "Lear and Cordelia."

As another instance of the production of artists' sketches, and as illustrating the facility of invention and execution obtained through practice, the two drawings by Leslie (Nos. 58 and 59) may deserve a passing remark. These works were produced at meetings of the Sketching Society. This society, which existed for many years (and has brought into existence a multitude of sketches), consisted of a small

number of artists who met by turns at each other's houses. The host of the evening provided the necessary drawing materials, and when the party were ready to commence sketching, and not until then, proposed the subject for the evening, to be treated by each according to his own fancy. They began their sketches at seven o'clock, and at ten these were gathered in completed, and the members, while partaking of a simple supper, freely criticized each other's labours. On breaking up for the evening the whole of their works were left for their entertainer. As the Society consisted both of landscape and figure painters, and sometimes invited a sculptor friend to join them, the treatments of the same subject (sometimes a single word) were very varied.

On one occasion, it is said that the Queen, wishing to test that the sketches were actually invented and executed impromptu, desired to give the subject for the evening. It was selected by Her Majesty, and sent by a messenger when the party were actually assembled. When the given time had elapsed, the same messenger carried the whole of the sketches to the Palace for inspection. The subject given was the word "Desire," and many of the sketches made on that occasion are said to have been of peculiar excellence and fancy.

R. R.

INVENTORY

OF

BRITISH WATER-COLOUR PICTURES, AND CHALK DRAWINGS AND SKETCHES.

The Ellison Collection of Water-Colour Paintings.

This Collection of 50 pictures has been presented for public instruction, and for the purpose of forming

A NATIONAL COLLECTION OF WATER-COLOUR PAINTINGS, by Mrs. Ellison of Sudbrooke Holme, Lincolnshire, acting in the spirit of the wishes of her late husband, Richard Ellison, Esq., who intended that some part of his collection should ultimately be bequeathed to a public gallery.

All the works which are the property of the Nation are contained in the accompanying Inventory. Those given by Mr. Sheepshanks have the initials J. S.; to those presented by Mrs. Ellison her name is attached; the rest, with a few exceptions, have been purchased to add to the collection. Those of which the exhibition for the gratification and instruction of the Public has, for a limited period, been permitted by their several proprietors, have the name of the owner added to the title affixed to the frame, and are not to be found in the Inventory.

N.B.—REFERENCE TO THE INVENTORY SHOULD BE MADE IN THE ALPHABETICAL ORDER OF THE ARTIST'S NAME, the numbers being only the registering number of each work. All the works contained in this Inventory are not to be found at any given time on the walls of the South Kensington Museum: many are circulated on loan to the provinces, and are indicated by the word "*Circulation*."

ALEXANDER, WM. *b.* 1768. *d.* 1816.

- 453.—ON ONE OF THE RIVERS OF CHINA. (Water colour.) *Circulation.*
- 633.—WALTHAM CROSS, 1812. (Water colour.)
- 695.—BARGES OF LORD MACARTNEY'S EMBASSY TO CHINA, ON THE GRAND CANAL. (Water colour.)
- 696.—CHINESE SOLDIERS EXERCISING OUTSIDE THE WALLS OF A CITY. (Water colour.)
- 87/70.—SHIPPING. (Water colour.)

ARTAUD, B.

- 639.—PORTRAIT OF A GENTLEMAN, Date 1691. (Miniature on playing card.)

ATKINS.

- 576.—THE FRIGATE. (Water colour.)

BARRET, G. *d.* 1842.

- 154.—MARKET GARDEN AT CHELSEA. (Water colour.)
- 435.—TIVOLI, SUNSET. (Water colour.) *Circulation.*
- 501.—A CLASSIC COMPOSITION. (Water colour.) (R.E.)
- 523.—DEER IN LANDSCAPE. (The animals by Robert Hills.) (Water Colour.)

BENTLEY, C. *d.* 1854.

- 346.—HARWICH FROM THE SEA. (Water colour.) *Circulation.*
- 502.—YARMOUTH FISHING BOATS. (Water colour.) (R. E.)

BLAKE, W. *b.* 1757. *d.* 1827.

- 697.—SATAN SUMMONING HIS ANGELS. (Water colour.)

BOURNE, J.

- 663.—VIEW NEAR HALIFAX. (Water colour.)
- 664.—VIEW NEAR HALIFAX. (Water colour.)

BOWLER, H. A. *b.* 1824.

- 562.—LUCCOMBE CHINE, ISLE OF WIGHT. (Water colour.)

BRAGG.

- 451.—BATTERSEA. (Water colour.)
- 452.—BATTERSEA FIELDS (now Battersea Park.) (Water colour.)

BRANDARD, R. *b.* 1805. *d.* 1862.

- 1.—ROCKS AT HASTINGS. (Water colour.) (J. S.)

BROCKY, C. *b.* 1808. *d.* 1855.

- 2.—THE BLONDE, Female Head. (Coloured chalk.) (J. S.) *Circulation.*
3.—THE BRUNETTE, ditto. (Coloured chalk.) (J. S.) *Circulation.*

BUCKLER, JOHN. *b.* 1770. *d.* 1851.

- 552.—REDGRAVE HALL. (Water colour.)

BURNET, JOHN. *b.* 1784. *d.* 1868.

- 94.—COTTAGE NEAR HASTINGS. (Water colour.) (J. S.) *Circulation.*

BYRNE, JOHN. *b.* 1786. *d.* 1847.

- 434.—THE FERRY AT TWICKENHAM. (Water colour.)

CALLCOTT, Sir A. W., R.A. *b.* 1779. *d.* 1844.

- 4.—STUDIES of COMPOSITION, 8 in one frame. (Pencil.) (J. S.) *Circulation.*
5.—LUGGER MAKING FOR THE MOUTH OF A HARBOUR. (Pencil.) (J.S.)
6.—COAST SCENE—FISHING SMACK LYING TO. (India ink and chalk.) (J. S.) *Circulation.*
7.—ROCKS AND SEA—ISLE OF WIGHT. (Chalk.) (J.S.)
8.—GREENWICH HOSPITAL. (India ink.) (J. S.)
9.—RIVER VIEW, WITH BRIDGE AND CATHEDRAL. (India ink.) (J. S.)

CALLOW, WILLIAM.

- 661.—SOUVENIRS DE ROSENAU, the birthplace of H.R.H. the Prince Consort. (Water colour.)

CARPENTER, Mrs. WM. *b.* 1793.

- 95.—STUDY from NATURE. (Water colour.) (J.S.)

CATTERMOLE, G. *b.* 1800. *d.* 1868.

- 503.—HAMILTON OF BOTHWELLHAUGH ABOUT TO SHOOT THE REGENT MURRAY. (Water colour.) (R. E.)
504.—THE RAISING OF LAZARUS. (Water colour.) (R. E.)

505.—CELLINI AND THE ROBBERS. (Water colour.) (R. E.)

506.—PIRATES AT CARDS. (Water colour.) (R. E.)

507.—LADY MACBETH. (Do.) (R. E.)

508.—THE ARMOURER'S TALE. (Do.) (R. E.)

509.—LANDSCAPE. (Do.) (R. E.)

CATTON, Junr.

- 622.—Four small drawings of ANIMALS for book illustrations. (Water colour.)

CHALON, ALFRED E., R.A. *b.* 1779. *d.* 1860.

- 470.—FLORA AND ZEPHYR. (Water colour.) *Circulation.*

CHALON, JOHN J., R.A. *b.* 1778. *d.* 1854.

471.—FLORA AND ZEPHYR. (Water colour.)

568.—A WELSH LANDSCAPE. (Do.)

569.—A RIVER SCENE. (Do.)

570.—A RIVER SCENE IN DEVONSHIRE. (Water colour.)

CHAMBERS, G. *b.* 1803. *d.* 1840.

510.—A WINDY DAY. (Water colour.) (R. E.)

511.—ON THE THAMES. (Do.) (R. E.)

CLENNELL, LUKE. *b.* 1781. *d.* 1840.

342.—THE PRESS-GANG. (A sketch in sepia.) *Circulation.*

586.—THE SAWPIT. (Water colour.) (Given by Mr. H. VAUGHAN.)

683.—A RIVER SCENE. (Water colour.) *Circulation.*

CLEVELEY, JOHN. *b.* 1743? *d.* 1786.

472.—LIMEHOUSE HOLE. (Water colour.)

COKE, A.S.

519/69.—EROS AND GANYMEDE. (Water colour.)

COLLINS, WM., R.A. *b.* 1788. *d.* 1847.

10.—THE YOUNG BOAT-BUILDERS. Sketch for picture of "SEAFORD." (Pencil.) See Picture, No. 31. (J. S.) *Circulation.*

11.—COAST SCENE. (Water Colour.) (J. S.) *Circulation.*

- 12.—STUDIES of ENGLISH SCENERY, 4 in one frame.
(Water colour.) (J. S.) *Circulation.*
13.—THE RIVER SIDE. (Water colour.) (J. S.) *Circulation.*
14.—STREET IN NAPLES, WITH CASTLE OF ST. ELMO.
(Water colour.) (J. S.)

COOKE, E. W., R.A. b. 1811.

- 15.—BRIGHTON SANDS. (Water colour.) (J. S.) *Circulation.*
16.—SEA GROYN AT HASTINGS. (Water colour.) (J. S.) *Circulation.*
17.—Study for "LOBSTER POTS." (Do.) See Picture, No. 39. (J. S.)
18.—Study for Picture of "MENDING THE BAIT NETS."
(Water colour.) See Picture, No. 40. (J. S.) *Circulation.*
96 to 99.—Study of FISH BASKETS ON THE COAST OF NORMANDY. (Pencil.) (J. S.) *Circulation.*
101, 103, and 104.—WINDMILLS, BLACKHEATH. (Water colour.) (J. S.) *Circulation.*
102.—WINDMILL, BLACKHEATH. (Water colour.) (J. S.)
105.—Study for Picture entitled "THE ANTIQUARY'S CELL." (Water colour.) See Picture, No. 42. (J. S.) *Circulation.*
106.—HULKS IN PORTSMOUTH HARBOUR. (Water colour.) (J. S.) *Circulation.*
108.—Study of WEEDS. (Water colour, varnished.) (J. S.) *Circulation.*
109.—LONDON BRIDGE, WITH BOATS, &c. (Drawing, tinted.) (J. S.) *Circulation.*
110.—LONDON BRIDGE. (Drawing, tinted.) (J. S.) *Circulation.*
111.—ON THE THAMES. (Tinted sketch.) (J. S.) *Circulation.*
112.—NEAR BATTERSEA. (Do.) (J. S.) *Circulation.*

COOPER, SAMUEL. b. 1609. d. 1672.

- 678.—PORTRAIT. (Miniature on playing card.)
688.—PORTRAIT, stated to be of HENRY, DUKE OF GLOUCESTER. (Miniature on card.)

COOPER, T. SIDNEY, R.A. b. 1803.

- 347.—A RIVER SCENE WITH CATTLE. (Water colour.)
513.—COWS IN A LANDSCAPE. (Water colour.) (R. E.)
514.—SHEEP IN A LANDSCAPE. (Do.) (Do.)

COPE, C. W., R.A. b. 1811.

- 19.—SLEEPING CHILD. Life Study. (Chalk.) (J. S.)
20.—Study for Picture of "PALPITATION." (Chalk.)
See Picture, No. 52. (J. S.) *Circulation.*
21, 22.—Studies for "THE COTTAR'S SATURDAY NIGHT."
(Chalk.) (J. S.)
23.—Study of a KNEELING CHILD, for Picture of "THE PENITENT'S RETURN." (Chalk.) (J. S.) *Circulation.*
24.—Study of HANDS, from life. (Coloured chalk.) (J. S.)
27.—Study of HANDS. (Chalk.) (J. S.) *Circulation.*
28.—PRAYER, Old Man's Head. (Chalk.) (J. S.) *Circulation.*
155.—Study of FEMALE HANDS, for the Picture of "THE SISTERS." (Chalk.)
156.—Study of HANDS of BRABANTIO, in the Picture of "OTHELLO." (Chalk.)
157.—Study of a HEAD in Picture of "THE DEATH OF CARDINAL WOLSEY." (Chalk.)
160 and 161.—Studies of FEMALE FIGURE in the Picture of "THE CUP OF COLD WATER." (Chalk.)
162.—Study of CHILD for the same picture. (Chalk.)
423.—THE FIRST PREACHING OF CHRISTIANITY IN BRITAIN. (Sepia tinted.)

COPLEY, J. S., R.A. b. 1737. d. 1815.

612. }
613. }
614. } Ten Studies in Chalk on tinted paper for the
615. } Picture of "THE REPULSE AND DEFEAT OF THE
616. } "SPANISH FLOATING BATTERIES AT GIBRALTAR
617. } "BY LORD HEATHFIELD," executed for the
618. } Corporation of London. 615 to 621 in *Circulation.*
619. }
620. }
621. }

COSWAY, R., R.A.

RICHARD COSWAY, R.A., was born at Tiverton, Devonshire, in 1741. His ancestors are said to have first established the manu-

facture of woollen cloths in that neighbourhood, having been driven to emigrate from Flanders during the persecutions of the Duke of Alva. Cosway's ability in art was shown early in life, and he appears to have been patronized to such an extent as to have excited the envy, if not the misrepresentations of his contemporaries. He was elected a Royal Academician in 1771. He married Maria Hadfield, a native of Italy, but of English parentage, whose artistic ability, and great personal attractions, added to the popularity of his establishment; but he became the subject of much satire, and some scandal.

His portraits, which possessed admirable characteristics of colour and elegance in drawing, must at one time have been very numerous, as he was a rapid executant.

He died on the 4th July 1821, at the age of 80.

611.—PORTRAIT OF THE EARL OF CARLISLE. (Miniature on ivory.)

694.—PORTRAIT OF VISCOUNT NEWARK. (Miniature on ivory.)

COTMAN, J. S. b. 1782. d. 1842.

496.—THE CRYPT OF AN ABBEY. (Water colour.)
Circulation.

589.—A GATEWAY IN A NORMAN TOWN. (Water colour.)
Circulation.

590.—A COVERED PORTAL TO A CHURCH. (Do.)

591.—MARKET PLACE AND CHURCH SPIRE, NORMANDY.
(Water colour.) *Circulation.*

662.—WINDMILL, LINCOLNSHIRE. (Water colour.)

COX, DAVID, Sen. b. 1783. d. 1859.

163.—STREET IN BEAUVAIS. (Water colour.)

330.—A WATER MILL NEAR BETTWS-Y-COED. (Water colour.) *Circulation.*

331.—BATTERSEA FIELDS, FROM MILLBANK. (Water colour.)

332.—A FOREST SCENE. (Water colour.) *Circulation.*

333.—THE GATEWAY OF RHUDDLAN CASTLE. (Water colour.) *Circulation.*

334.—THE BELATED TRAVELLER. (Water colour.)
Circulation.

335.—THE RIVER THAMES AND WINDSOR CASTLE.
(Water Colour.) *Circulation.*

336.—MORNING.—A Welsh View. (Water Colour.)
Circulation.

426.—A MOUNTAIN GLEN. (Do.)
Circulation.

427.—A DISTANT VIEW OF WINDSOR. (Water colour.)
Circulation.

428.—DISTANT HILLS. (Do.)
Circulation.

429.—LANDSCAPE WITH BRIDGE. (Do.)
Circulation.

430.—A GLEN. *Circulation.* (Do.)

512.—A CORNFIELD. (Do.) (R. E.)

564.—COTTAGE NEAR NORWOOD. (Do.)

COZENS, J. b. 1752. d. 1799.

385.—A LAKE SCENE. (Water colour.)
Circulation.

497.—THE CHIGI PALACE NEAR ALBANO. (Do.)

498.—VIEW IN SICILY. (Do.)
Circulation.

CRISTALL, JOSHUA. b. 1767. d. 1847.

422.—BORROWDALE, CUMBERLAND. (Water colour.)
Circulation.

444.—THE YOUNG FISHER BOY. (Do.)

488.—HORSE AND CART. (Do.)
Circulation.

CROME, J., Sen. b. 1769. d. 1821.

213.—NEAR MAGDALEN GATE, NORWICH. (India ink.)
Given by Mr. J. C. Robinson.

214.—KING STREET, NORWICH. (India ink and chalk.)
Given by Mr. J. C. Robinson.

643.—VIEW OF A CASTLE? (Water colour.)

CROSSE.

640.—CAPTAIN SWINBURNE, author of "A TOUR THROUGH SPAIN." (Miniature on Ivory.)

CROWE, EYRE. b. 1824.

653.—A DEAD STORK. (Chalk.)

DANBY, F., A.R.A. b. 1793. d. 1861.

480.—ON THE AVON, NEAR BRISTOL. (Water colour.)

DAVIDSON, C.

433.—ON THE HILL AT ST. LEONARD'S. (Water colour.)

- DAYES, EDWARD. *b.* 1763. *d.* 1805.
 674.—VIEW OF ELY CATHEDRAL. (Water colour.)
- DELAMOTTE, W. *b.* 1775. *d.* 1863.
 557.—CANTERBURY. (Pencil drawing.) (Given by the artist.)
 558.—BRUGES. (Water colour.) (Do.)
Circulation.
 559.—LIEGE; THE BRIDGE OF ARCHES. (Water colour.)
 (Given by the artist.)
 595.—CHRISTCHURCH, OXFORD, FROM THE HINKSEY
 MEADOWS. (Water colour.)
 596.—ON THE SCHELDT, ANTWERP IN THE DISTANCE.
 (Do.)
- DE WINT, P. *b.* 1783. *d.* 1849.
 328.—A LANDSCAPE WITH CATTLE. (Water colour.)
 329.—THORNBURY CASTLE, GLOUCESTERSHIRE. (Do.)
Circulation.
 476.—GATEWAY AT LINCOLN. (Do.)
 515.—THE CRICKETERS. (Do.) (R.E.)
 516.—NOTTINGHAM. (Do.) (R.E.)
 517.—WALTON-ON-THAMES. (Do.) (R.E.)
 563.—THE HAY HARVEST. (Do.)
- DONALDSON, A.B.
 518/69.—VILLA BORGHESE, ROME. (Water colour.)
- DORRELL, E. *b.* 1778. *d.* 1857.
 606.—ON THE THAMES. (Water colour.)
- DYCE, W., R.A. *b.* 1806. *d.* 1864.
 164 and 164*.—Studies for the Fresco of THE BAPTISM
 OF ETHELBERT. (Chalk.)
 166.—Head from the Cartoon of "NEPTUNE GIVING TO
 BRITANNIA THE EMPIRE OF THE SEA." Painted
 in Fresco for Her Majesty at Osborne. (Char-
 coal.)
 167.—Study for Picture of THE CONSECRATION OF
 ARCHBISHOP PARKER. (Chalk.)
 168.—"DESIGN" personified as a Female Figure.
 Drawing prepared for the cover of the Govern-
 ment Drawing Book. (Pen and ink.) *Circu-
 lation.*

- 173.—LIFE STUDY OF AN INDIAN. (Chalk.) *Circula-
 tion.*
 174.—GLENLAER, DUMFRIESSHIRE. (Water colour.)
Circulation.
- EDRIDGE, HENRY, A.R.A. *b.* 1768. *d.* 1821.
 475.—CHENIES HOUSE, NEAR BRAMBLETYE, SUSSEX,
 (Water colour.)
 477.—A HEDGEROW, TREES, AND HORSES. (Water
 colour.)
- FARINGTON, J., R.A. *b.* 1742. *d.* 1822.
 487.—LAKE AND MOUNTAINS. (Water colour.)
 587.—THE OLD MANOR HOUSE. (Do.)
- FIELDING, COPLEY V. *b.* 1787. *d.* 1855.
 518.—THE VALE OF IRTHING. (Water colour.) (R.E.)
 519.—THE SOUTH DOWNS. (Do.) (Do.)
- FINCH, F. O. *b.* 1802. *d.* 1862.
 598.—RUINS.—A classic composition. (Water colour.)
Circulation.
 645.—Composition—MORNING. (Do.)
 646.—THE TWILIGHT WALK. (Water colour.) (Given
 by Mrs. Finch.) *Circulation.*
 667.—MOONLIGHT. (Water colour.)
 668.—LANDSCAPE, SUNRISE.—Classical composition.
 (Water colour.)
 669.—EVENING—A Cemetery. (Water colour.)
Circulation.
 670.—LANDSCAPE—Classical composition. (Do.)
Circulation.
- FRANCIA, L. *b.* 1772. *d.* 1839.
 469.—FISHING CRAFT. (Water colour.)
 588.—COTTAGES IN A VALLEY. (Do.)
 623.—INTERIOR. (Sepia.) *Circulation.*
- FRIPP, GEO. A. *b.* 1813.
 567.—A COUNTRY CHURCH. (Water colour.)
- FUSELI, HENRY, R.A. *b.* 1741? *d.* 1825.
 698.—A STUDY. (Water colour.)

GAINSBOROUGH, T., R.A. *b.* 1727. *d.* 1788.

217.—Sketch for a whole length PORTRAIT OF A FEMALE. (Pencil and wash.)

594.—CARRYING LAMBS. (Chalk drawing.)

GESSNER, C.

493.—HORSES AT A POOL. (Water colour.)

GILFILLAN.

489.—A SCOTCH LOCH. (Water colour.)

GIRTIN, T. *b.* 1773. *d.* 1802.

380.—A VIEW ON THE WHARFE. (Water colour.)

499.—RIVAUDX ABBEY, YORKSHIRE. (Water colour.)

GLOVER, JOHN. *b.* 1767. *d.* 1849.

478.—TIVOLI. (Water colour.)

686.—WINDSOR CASTLE. (Do.)

GREEN, W. *b.* 1760. *d.* 1823.

685.—ULLSWATER HEAD—PATTERDALE HALL, the Seat of G. Mouncey, Esq. (Water colour.)

GRIFFITH, MOSES.

85/70.—LANDSCAPE, WITH VIEW OF THE WEST WINDOW OF A CHURCH. (Water colour.)

HAAG, C. *b.* 1820.

520.—IN THE SABINE HILLS—FIGURES AT A SHRINE. (Water colour.) (R. E.)

HACKERT, C. *b.* 1740. *d.* 1800.

479.—GENEVA. (Water colour.) (Given by Sir W. C. Trevelyan, Bart.)

HAGHE, LOUIS. *b.* 1806.

621.—AN EMEUTE IN LOUVAIN IN THE OLDEN TIME. (Water colour.) (R. E.)

522.—A GUARD ROOM. (Water colour.) (R. E.)

HAMILTON, W., R.A. *b.* 1751. *d.* 1801.

455.—EVE AND THE SERPENT. (Water colour.)

HARDING, J. D. *b.* 1797. *d.* 1863.

338.—POLLARDS IN WINDSOR MEADOWS. (Water colour.) *Circulation.*

HARGREAVES, T.

THOMAS HARGREAVES, born at Liverpool in 1775, came to London in 1793, and was articled to Sir Thomas Lawrence, but his health failing, he returned to his native town, where he practised miniature painting, and met with much encouragement. He died at Liverpool in 1846, leaving three sons, who followed his profession.

642.—PORTRAIT OF JAMES BARTLEMAN, formerly of the Ancient Concerts and His Majesty's Chapel Royal (1769–1821). (Miniature on ivory.) (Given by Mr. T. Godwin, 1865.)

HAVELL, W. *b.* 1782. *d.* 1857.

382.—WINDSOR ON THE THAMES. (Water colour.)

566.—VIEW OF HASTINGS. (Do.)

HAYDON, B. R. *b.* 1786. *d.* 1846.

215.—A DRAWING ON BROWN PAPER. (Chalk.)

HEAPHY, T. *b.* 1779. *d.* 1833.

604.—THE WOUNDED LEG, (originally "THE VILLAGE DOCTRESS.") (Water colour.)

86/70.—COAST SCENE, WITH FIGURES. (Water colour.)

HEARNE, WM. *b.* 1744. *d.* 1817.

484.—RANGER'S COTTAGE, HYDE PARK. (Water colour.) *Circulation.*

456.—A VILLAGE ALEHOUSE. (Water colour.)

HERBERT, J. R., R.A. *b.* 1810.

175.—Studies for "CORDELIA" in the Fresco in the House of Lords. (Chalk and pencil.) *Circulation.*

176 and 177.—STUDIES for the same Fresco. (Chalk.) *Circulation.*

HILLS, ROBT. *b.* 1795. *d.* 1844.

- 523.—DEER IN LANDSCAPE. (The Landscape by G. Barret.) (Water colour.) (R. E.)
 575.—THE BROKEN PLOUGH. (Water colour.)
 603.—TWO BOARS IN A WOOD. (Water colour.)

HOLLAND, JAMES. *b.* 1800. *d.* 1870.

- 29 to 46.—Series of 18 Sketches in Portugal. (Water colour.) (J.S.)
 29.—CONVENT DA SERRA.
 30.—VILLA DA CONDE.
 31.—CINTRA.
 32.—MOORISH PALACE, CINTRA.
 33.—TORRE DE MARCA.
 34.—ALCOBAÇA.
 35.—TORRES VEDRAS.
 36.—COIMBRA.
 37.—S. FRANCISCO.
 38.—TORRE DOS CLERIGOS.
 39.—CHURCH OF S. FRANCISCO.
 40.—A MOORISH CASTLE AT MAFRA.
 41.—PORTO DE MOZ.
 42.—MANALVA PALACE.
 43.—ENTRANCE OF THE DOURO.
 44.—PART OF THE OLD TREASURY, LISBON.
 45.—LEIRIA.
 46.—OPORTO. (Nos. 29 to 46 in *Circulation*.)
 47.—NYMWEGEN ON THE RHINE. (Water colour.) (J.S.)

HOSKINS, J. SENR. *d.* 1664.

- 679.—PORTRAIT—UNKNOWN. (Miniature on playing card.)

HOSKINS, S. (ascribed to.)

- 689.—PORTRAIT OF ANNE OF DENMARK, QUEEN OF JAMES I. (Miniature on card.)

HOWARD, V.

- 641.—Three Studies of SKIES. (Water colour.)
 1. AFTERNOON.
 2. SUNSET.
 3. EVENING.

HOWITT, J.

- 665.—"IN FULL CRY." (Water colour.)

HUMPHREY, OZIAS, R.A. *b.* 1742. *d.* 1810.

- 690.—PORTRAIT OF A LADY. (Miniature on ivory.)
 (Given by the Trustees of the Soulagés collection.)

HUNT, WM. HENRY. *b.* 1790. *d.* 1864.

- 339.—A MULATTO BOY. (Water colour.) *Circulation*.
 340.—A COAST GUARDSMAN. (Do.) *Circulation*.
 341.—BOY AND GOAT. (Do.)
 350.—A COTTAGE DOOR. (Do.)
 524.—THE MONK. (Do.) (R. E.)
 525.—PLUMS. (Do.) (R. E.)
 526.—A BROWN STUDY. (Do.) (R. E.)

IBBETSON, JULIUS C. *b.* 1759. *d.* 1817.

- 448.—THE SAILOR'S RETURN HOME. (Water colour.)

INCE, J. M.

- 486.—GREENWICH HOSPITAL. (Water colour.)
 602.—A STREET IN THE SUBURBS OF ———.
 (Water colour.) *Circulation*.

JACKSON, J., R.A. *b.* 1778. *d.* 1831.

- 136 to 141.—Series of 6 slight Sketches in HOLLAND and BELGIUM, from the travelling sketch-book of the artist, in five frames. (Chalk and pencil.) (J. S.) *Circulation*.

JACKSON, S. P.

- 527.—A HAZY MORNING. (Water colour.) (R. E.)
 528.—ON THE HAMOAZE, PLYMOUTH. (Do.) (R. E.)
 529.—TOWING A DISABLED VESSEL. (Do.) (R. E.)

LANDSEER, SIR EDWIN, R.A. *b.* 1802.

- 48 to 56.—Early Drawings of ANIMALS, 9 in one frame. (Pencil and water colour.) (J. S.)
 57.—STAGS' HEADS AND DOG. (Chalk.) (J. S.) *Circulation*.

114 & 115.—RECOLLECTIONS OF SIR WALTER AND LADY SCOTT; and other slight sketches in pen and ink. (J. S.) *Circulation.*

LEE, F. R., R.A. *b.* 1799.

647.—A WOOD SCENE. (Water colour.)

LEITCH, W. L.

530.—SCENE IN THE HIGHLANDS. (Water colour.) (R. E.)

LESLIE, C. R., R.A. *b.* 1794. *d.* 1859.

58.—DON QUIXOTE AND THE SHOWMAN'S LION. (Tinted sketch.) (J. S.) *Circulation.*

59.—SCENE FROM "PEREGRINE PICKLE." (Tinted sketch.) (J. S.) *Circulation.*

118.—MOTHER TEACHING. (Pen and ink.) (J. S.) *Circulation.*

LEWIS, J. F., R.A. *b.* 1805.

531.—A STUDY OF A FOX. (Water colour.) (R. E.)

532.—HALT IN THE DESERT. (Do.) (Do.)

565.—PEASANTS OF THE BLACK FOREST. (Do.) (Do.)

LIOTARD, J. S. *b.* 1702. *d.* about 1790.

187.—TURK, SEATED. (Coloured chalk.)

500.—PROFILE PORTRAIT, said to be of Falkner. (Crayons.)

LONGCROFT, T.

654.—TOMB OF SHAH JEHAN ON THE RIVER JUMNA AT AGRA. (Water colour.) (Given by Miss Elizabeth Twining.)

655.—A PLACE OF WORSHIP BUILT BY THE NAWAUB OF ROHILCUND, Southward of Rampoor. (India ink.) (Given by Miss Elizabeth Twining.)

LOUTHERBOURG, P. J. de, R.A. *b.* 1740. *d.* 1812.

553.—A STORM. (Tinted drawing.)

MAC CALLUM, A.

348.—BEECHES AT EPPING. (Water colour.) *Circulation.*

349.—AN OLD OAK AT WINDSOR. (Water colour.) *Circulation.*

MACKENZIE, F. *b.* 1780. *d.* 1847.

533.—THORNTON ABBEY. (Water colour.) (R. E.)

534.—LINCOLN, FROM THE CLOISTERS. (Do.) (Do.)

Mc CLOY, S.

572.—BLACK GRAPES. (Water colour.) *Circulation.*

MAHONEY, T.

657.—"NOW THEN, LAZY." (Water colour.)

MALTON, JAMES.

492.—CAPEL STREET, DUBLIN, WITH THE ROYAL EXCHANGE IN THE DISTANCE. (Water colour.)

MARKS, H. S.

677.—MAY DAY. (Water colour.)

MARTEN, J.

578.—NEAR DOVER. (Water colour.)

MARTIN, JOHN. *b.* 1789. *d.* 1854.

535.—RICHMOND PARK. (Water colour.) (R. E.)

MEE, MRS. *d.* 1851.

671.—MRS. MARGARET DEERING. (Miniature painting on ivory.) (Given by Mrs. M. M. Lindsay.)

MONAMY, PETER. *b.* 1670. *d.* 1749.

644.—Sketch—OLD EAST INDIA WHARF AT LONDON BRIDGE. (Water colour.)

MULREADY, W., R.A. *b.* 1786. *d.* 1863.

60.—Study for Picture of "PUNCH." (Chalk.) See Picture, No. 159. (J.S.)

61.—Sketch of BOYS WRESTLING, from Picture of "THE CONVALESCENT." (Pencil.) (J.S.)

62.—Life study of a GIRL AND CHILD, for the Picture of "FIRING THE CANNON." (Chalk.) (J.S.)

63.—THE PROFILE ON THE WALL. Sketch for Picture of "THE ORIGIN OF A PAINTER." (Chalk.) (J.S.)

- 64.—Life Study of a MALE FIGURE. (Pen and ink.) (J.S.)
 65.—LANDSCAPE WITH CATTLE. (Pen and Ink.) (J.S.)
 66.—BLACKHEATH PARK. (Pen and ink.) (J.S.)
 67.—COTTAGES. (Pencil.) (J.S.)
 68 to 72.—Two Landscape Sketches for "BOYS FISHING;" and three Studies for the Picture of "THE BARBER'S SHOP." (Pen and ink.) (J.S.)
 74.—LIFE Study. (Black and red chalk.) (J.S.)
Circulation.
 75.—Study for the Portrait of MR. SHEEPSHANKS. (Pen and sepia) See Picture, No. 142. (J.S.)
 76 and 77.—Sketch for the HOUSEKEEPER in the same Picture and for the ORNAMENTED FIREPLACE. (Pen and ink.) See Picture, No. 142. (J.S.)
 78.—PORTRAIT OF MR. SHEEPSHANKS. (Pen and sepia.) See Picture, No. 142. (J.S.)
 199.—A COTTAGE. (Pencil.) (J.S.)
 200.—PROFILE OF A LADY. (Pencil.) (J.S.)
 211.—LESSONS AND PLAY. (Drawing on Zinc.) (Given by Mrs. H. Cole.)
 320.—An Academy Study of a YOUNG MAN. (Chalk.)
Circulation.
 321.—An Academy Study of a FEMALE. (Do.)
 322.—An Academy Study of a MAN SEATED. (Do.)
 323.—An Academy Study of a MALE FIGURE. (Do.)
Circulation.
 324.—An Academy Study of a FEMALE SEATED. (Chalk.)
Circulation.
 325.—An Academy Study of a FEMALE SEATED ON THE GROUND. (Chalk.) *Circulation.*
 326.—An Academy Study of a MALE FIGURE EXTENDED ON THE GROUND. (Chalk.) *Circulation.*
 327.—An Academy Study of a MALE FIGURE PARTLY SEATED ON THE GROUND. (Chalk.)
 418.—A LIFE Study of a FEMALE. (Black and white chalk.) (J.S.)
 419.—PORTRAIT OF THE REV. RICHARD SHEEPSHANKS, M.A. (Chalk.) (J.S.)
 424.—PORTRAIT OF JOHN SHEEPSHANKS, Esq., the donor of the Collection. (Chalk.) (J.S.)
 650.—HEATH SCENE WITH BRIGHT SKY. (Pastel.)
 651.—EVENING SCENE. (Pastel.)
 652.—LIFE STUDY.—Female figure. (Pastel.)

MUNN, P. S.

- 440.—A COUNTRY ROAD. (Water colour.)

NASH, F. b. 1782. d. 1856.

- 491.—THE WATERWORKS AT VERSAILLES. (Water colour.)
 577.—TINTERN ABBEY. (Do.) *Circulation.*

NASH, JOSEPH. b. 1813.

- 430.—EAST END OF THE CATHEDRAL OF ST. JACQUES AT DIEPPE. (Water colour.)
 431.—ROCHESTER. (Do.)
 432.—STUDY FOR "THE HALL AT SPEKE." (Do.)
Circulation.
 556.—SPEKE HALL. (Do.) (R.E.)

NATTES, JOHN CLAUDE. b. 1765. ?

- 632.—BUILDINGS ON A BRIDGE, with a PORTION of a CATHEDRAL, probably a VIEW in ABBEVILLE. (Water colour.)

NEALE, J. P. b. 1770. ? d. 1848.

- 638.—STAPLEHURST. (Water colour.) *Circulation.*

NESFIELD, W. A.

- 536.—BAMBOROUGH CASTLE. (Water colour.) (R. E.)

NICHOLSON, F. b. 1753. d. 1844.

- 421.—RHAI DR MAWR. (Water colour.)
 445.—A RIVER SCENE. (Do.) *Circulation.*

OAKLEY, O. d. 1867.

- 537.—PRIMROSE GATHERERS. (Water colour.) (R. E.)

OLIVER, PETER. b. 1601. d. 1654. ?

- 1787/69.—TARQUIN AND LUCRETIA. (Water colour.)

OWEN, S. b. 1768. d. 1857.

- 449.—A SEA PIECE. (Water colour.)
 450.—PASSENGERS TO A SHIP UNDER WEIGH. (Do.)
 495.—LUGGERS ON THE SHORE. (Do.)

PALMER, SAMUEL.

538.—GOING TO SEA. (Water colour.) (R. E.)

PARS, W.

675.—KILLARNEY FROM THE HILLS ABOVE MUCKROSS.
(Water colour.) *Circulation.*

676.—LONDONDERRY. (Do.)

PAYNE, W.

384.—A VIEW OF HAREWOOD HOUSE. (Water colour.)
Circulation.

560.—A COMPOSITION. (Do.)

Circulation.

684.—LANDSCAPE COMPOSITION. (Do.)

PENLEY, AARON. *d.* 1870.

337.—A MOORLAND SCENE. (Water colour.)

PILLEAU, H.

517/69.—THE NILE NEAR BOULAC. (Water colour.)

POCOCKE, N. *b.* 1765. *d.* 1821.

439.—A MOUNTAINOUS COUNTRY.—(Water colour.)

POWELL, J.

483.—BONCHURCH, ISLE OF WIGHT. (Sepia.)

551.—KESWICK LAKE. (Water colour.)

PROUT, SAMUEL. *b.* 1783. *d.* 1852.344.—STONEHENGE. (Water colour.)
Circulation.

345.—BRIDGE ON THE OUSE, NEAR YORK. (Do.)

386.—TENBY CASTLE. (Do.)
*Circulation.*634.—THE COLOSSEUM, ROME. (Do.)
Circulation.

PROUT, SKINNER.

681.—CHATEAU DE LA TREMOUILLE, NEAR VITRÉ.
(Water colour.)PUGIN, A., the Elder. *b.* 1769. *d.* 1832.

599.—ST. MARY'S CHURCH, OXFORD. (Water colour.)

PURSER, W.

601.—STREET VIEW IN SCOTLAND. (Water colour.)

PYNE, C. C.

425.—MARKET PLACE, VITRÉ. (Water colour.)
*Circulation.*426.—OLD HOUSES AT VITRÉ. (Do.)
Circulation.

636.—THE EAGLE TOWER, CARNARVON. (Do.)

PYNE, G. *b.* 1770.

637.—OLD LONDON BRIDGE, as in 1745. (Water colour.)

PYNE, W. H. *b.* 1770. *d.* 1843.

635.—ROCHESTER. (1830.) (Water colour.)

RAVEN, Rev. T.

624.—HELVELLYN. (Water colour.) *Circulation.*625.—SEA VIEW FROM THE COAST. (Do.) *Circulation.*626.—LYNN IDWAL. (Do.) *Circulation.*

627.—ST. DAVID'S HEAD, ST. BRIDE'S BAY. (Do.)

628.—LARKBERE. (Do.) *Circulation.*629.—THE DOWNS; THE GOODWIN SANDS IN THE
DISTANCE. (Do.) *Circulation.*

(Nos. 624 to 629 given by the Artist.)

REDGRAVE, R., R.A. *b.* 1804.79.—TRING. STUDY FROM NATURE. (Water colour.) (J.S.)
*Circulation.*80.—FIR TREES. STUDY FROM NATURE. (Pencil.) (J.S.)
*Circulation.*81.—Study of a Figure in the Picture of "THE
COUNTRY COUSINS." (Chalk.) (J.S.) *Circulation.*82.—BROBDINGNAG FARMER LOOKING AT GULLIVER.
(Chalk.) See Picture, No. 169. (J.S.) *Circulation.*83.—"KEPT IN." Study for Picture of "THE POOR
TEACHER." (Chalk.) See Picture, No. 168. (J.S.)
*Circulation.*196.—THE CRUEL PARENT. Study for Picture of "THE
OUTCAST." (Chalk.) (Given by the Artist.)

- 196.*—GIRL SKIPPING. Study of Figure in "THE POOR TEACHER." (Chalk.) See Picture, No. 168. (Given by the Artist.) *Circulation.*
- REINAGLE, R. RICHARD, R.A. *b.* 1775. *d.* 1862.
438.—A MOUNTAIN STREAM. (Water colour.)
- RICHARDSON, T. M. *b.* 1784. *d.* 1848.
539.—ON THE CLUNY. (Water colour.) (R. E.)
- RIVIÈRE, BRITON.
516/69.—A GAME OF FOX AND GEESE. (Water colour.)
- ROBERTS, D., R.A. *b.* 1796. *d.* 1864.
540.—THE PORCH AT ROSLIN. (Water colour.) (R. E.)
666.—SKETCH OF THE OPENING CEREMONIAL OF THE INTERNATIONAL EXHIBITION OF 1851. (Water colour.)
- ROBINS, T. S.
541.—CALAIS HARBOUR. (Water colour.) (R. E.)
- ROBSON, G. F. *b.* 1790. *d.* 1833.
84.—CHARLTON, KENT. (Water colour.) (J.S.) *Circulation.*
542.—LOCH ACHRAY. (Do.) (R. E.)
- ROOKER, M. A. *b.* 1743. *d.* 1801.
447.—ABBOTSBRIDGE, ST. EDMONDSBURY. (Water colour.)
- ROWLANDSON, T. *b.* 1756. *d.* 1827.
592.—THE OLD ELEPHANT AND CASTLE INN, NEWINGTON. (Water colour.) (Given by Mr. W. Atkinson.)
- SANDBY, PAUL, R.A. *b.* 1725. *d.* 1809.
383.—AN ANCIENT BEECH TREE. (Body colour.)
554.—LLANDAFF CATHEDRAL. (Water colour.) *Circulation.*
561.—THE ROUND TEMPLE. (Do.)
88/70.—LANDSCAPE, WITH DRAY AND FIGURES. (Do.)
- SASSE, R. *b.* 1774. *d.* 1849.
630.—CASTLE ON THE LIFFEY, IRELAND. (Water colour.) (Given by Mrs. H. B. Sasse.)
631.—THE FALLS OF POWERSCOURT, IRELAND. (Do.)

- SERRES, D., R.A. *b.* 1765. *d.* 1792.
573.—A MOUNTAINOUS COUNTRY WITH FIGURES. (Water colour.) *Circulation.*
574.—A VILLAGE ON THE SEA SHORE. (Water colour.)
- SHELLEY, SAMUEL. *b.* 1750. ? *d.* 1808.
673.—MACBETH SALUTED BY THE WITCHES. (Miniature painting, on Ivory.)
692.—PORTRAIT OF A GENTLEMAN IN A FANCY DRESS (Miniature Painting on Ivory.) (Given by Miss Elizabeth Twining.)
- SHEPHERD, G. S.
442.—THE VALE OF HEALTH, HAMPSTEAD. (Water colour.)
600.—BRICK-KILNS. (Do.)
- SIMPSON, W.
1171/69.—THE PIR PANJAL, OR PEER PUNJAH, PASS INTO CASHMERE. (Water colour.)
- SIMSON, WM. *b.* 1800. *d.* 1847.
85.—EEL POTS—SKETCH FROM NATURE. (Water colour.) (J.S.)
86.—SCOTCH PEASANTS. (Do.) (J.S.)
- SKILL, F. J.
658.—SHEEP IN A TURNIP FIELD. (Water colour.)
- SMITH, JOHN. *b.* 1749. *d.* 1831.
454.—A VIEW IN THE VAL D'AOSTA, PIEDMONT. (Water colour.)
579.—TIVOLI. (Do.)
580.—THE CAMPAGNA FROM CUMÆ, LUCRINE LAKE. (Water colour.)
581.—TERRACINA. (Do.)
582.—OLD GATE OF ST. JOHN, ROME. (Water colour.)
583.—THE VALLEY OF CHAMOUNI. (Do.)
584.—ON THE TRIENTE, SAVOY. (Do.)
585.—NEAR CASTIGLIONE. (Do.)
Circulation.
(Nos. 579 to 585 given by Sir W. C. Trevelyan, Bart.)

STANFIELD, CLARKSON, R.A. *b.* 1798. *d.* 1867.

188.—DINANT ON THE MEUSE. (Water colour.)

543.—THE BIRTHPLACE OF CRABBE. (Do.) (R. E.)

STEPHANOFF, F. P. *b.* 1788. *d.* 1860.

605.—THE DEATH OF ABEL. (Water colour.)

STEPHANOFF, L.

490.—LOVERS. (Water colour.)

STEVENS, F.

441.—A COTTAGE IN A LANDSCAPE. (Water colour.)

STOCKS, W. F.

659.—THE LAST GLEAM. (Water colour.)

STOTHARD, THOMAS, R. A. *b.* 1755. *d.* 1834.

189.—THE VICAR OF WAKEFIELD. (India ink.)

190.—THE SICK BED. (India ink.)

SYKES, GODFREY. *b.* 1825. *d.* 1866.

571.—A SMITH'S SHOP. (Water colour.)

TAVERNER.

443.—A CLASSIC LANDSCAPE. (Water colour.)

TAYLER, FREDERICK. *b.* 1804.

544.—THE OTTER HOUNDS. (Water colour.) (R. E.)

TEMPLETON.

660.—A WOOD SCENE. (India ink on a water-colour tint.) The Artist was employed by Wedgwood in the last century.

TOPHAM, F. W.

545.—GALWAY PEASANTS. (Water colour.) (R. E.)

TOWNSEND, HENRY J. *b.* 1810.

191.—LIONS AT NIGHTFALL. (Coloured chalk.) *Circulation.*

192.—Study for Picture of "BURYING THE FAMILY PLATE." (Water colour.) *Circulation.*

193.—Study for the Cartoon of the "FIGHT FOR THE BEACON." (Pen and tinted drawing.) *Circulation.*

194.—CROMWELL. (Pen and ink.) *Circulation.*

TRAUTSCHOLD, W.

656.—SNOW SCENE IN THE BLACK FOREST. (Coloured crayon.)

TURNER, J. M. W., R.A. *b.* 1775. *d.* 1851.

88.—HORNBY CASTLE, LANCASHIRE. (Water colour.) (J. S.)

547.—WARKWORTH CASTLE. (Do.) (R. E.)

TURNER, W. *d.* 1863.

546.—AT KINGLY BOTTOM, SUSSEX. (Water colour.) (R. E.)

UWINS, THOMAS, R.A. *b.* 1783. *d.* 1857.

89.—MERCURY AND PSYCHE. (Chalk.) (J. S.)

90.—CUPID AND PSYCHE. Study for a Picture painted for the Queen. (Chalk.) (J. S.)

458.—NOURJAHAD. (Water-colour book illustrations.)

459.—CALYPSO.

460.—CHARLES XII. AT BENDER.

461.—HERCULES WITH THE DISTAFF.

462.—DONNA MENCIA AWAKING FROM HER TRANCE. Gil Blas.

463.—DON QUIXOTE AND THE ABBESS.

VARLEY, EDGAR JOHN.

672.—VIEW FROM GOSPORT OPPOSITE BOSHAM VILLAGE, NEAR CHICHESTER.—EVENING. (Water colour.) (Given by Rev. H. Mitchell.)

VARLEY, JOHN. *b.* 1777. *d.* 1842.

343.—HARLECH CASTLE, NORTH WALES. (Water colour.)

381.—CADER IDRIS, NORTH WALES. (Do.)

436.—CONWAY, NORTH WALES. (Do.)

Circulation.

437.—HOLY ISLAND. (Do.)

Circulation.

548.—LANDSCAPE COMPOSITION. (Do.) (R. E.)

VARLEY, W.

699.—A MOUNTAIN SCENE. (Water colour.)

VICKERS, A. G. *b. 1810. d. 1837.*

593.—A COAST SCENE. (Water colour.) (Given by Mr. H. Vaughan.)

WALLIS, JOSHUA. *b. 1789. d. 1862.*

464.—A FROSTY MORNING. (Water colour.)

465.—SNOW. (Do.) *Circulation.*

632.—LANDSCAPE COMPOSITION. (Do. varnished.)
(Given by Mr. T. Dyer Edwards.)

WEBB, E. *b. 1805. d. 1854.*

91.—FISH MARKET AT HASTINGS. Mounted with No. 8.
(Sepia.) (J.S.)

WEBBER, JOHN, R.A. *b. 1752. d. 1793.*

446.—AN INCIDENT IN THE VOYAGE OF CAPT. COOK
(Water colour.) *Circulation.*

481.—VIEW IN CRACATOA ISLAND, NEAR THE STRAITS
OF SUNDA. (Water colour.)

482.—CANOE, ULEETEA, SOCIETY ISLANDS. (Do.)

WEBSTER, THOS., R.A. *b. 1800.*

92.—Study for THE LEADER OF THE "VILLAGE CHOIR."
(Chalk.) See Picture No. 222. (J.S.) *Cir-
culation.*

206 to 210.—Studies for the Picture of the "VILLAGE
CHOIR." (Pencil and chalk.) See Picture
No. 222. (J.S.)

WEHNERT, E. H. *b. 1813. d. 1868.*

700.—GEORGE FOX PREACHING IN A TAVERN. (Water
colour.)

WERNER, CARL. *b. 1808.*

549.—THE TREASURES OF SCIENCE. (Water colour.)
(R. E.)

WEST, BENJAMIN, P.R.A. *b. 1738. d. 1820.*

216.—CHILDREN OF GEORGE III. (Black and white
chalk, on blue paper.)

WESTALL, WILLIAM, A.R.A. *b. 1781. d. 1850.*

485.—PORT JACKSON. (Water colour.)

608.—THE COTTAGE DOOR. (Do.)

WILD, C. *b. 1782. d. 1835.*

473.—THE CATHEDRAL AT CHARTRES. (Water colour.)

474.—THE MARKET PLACE AT LIEGE. (Do.)

607.—WESTMINSTER BRIDGE, THE HALL, AND ABBEY.
(Do.)

WILKIE, SIR D., R.A. *b. 1785. d. 1841.*

93.—THE PEEP OF DAY BOY. Study for the Picture.
(Chalk and sepia.) (J.S.) *Circulation.*

120 to 124.—Sketches and Studies for the Picture of
"THE REFUSAL" from Burns's "DUNCAN
GRAY," &c. (Pencil, chalk, and ink.) See
Picture No. 226. (J.S.)

195.—REAPERS—slight sketch in chalk, mounted with
No. 167.

420.—SKETCHES. (Chalk, &c.) (J.S.)

WILLIAMS.

648.—CASTLE CAMPBELL, LOOKING DOWN GLEN DEVON.
(Water colour.) (Given by Miss Elizabeth
Twining.)

649.—LOCH TUMMEL, NORTH HIGHLANDS, SCOTLAND.
(Water colour.) (Given by Miss Elizabeth
Twining.)

WILSON, J. T.

609.—STREAM AND COTTAGE AT THURSLEY. (Water
colour.) *Circulation.*

WOODFORDE, SAM'L., R.A. *b. 1763. d. 1817.*

555.—PAN TEACHING APOLLO TO PLAY ON THE PIPES.
(Water colour.)

WRIGHT, J. M. *b. 1802. d. 1847.*

457.—FALSTAFF, PRINCE HENRY, AND POINS. (Water
colour.)

550.—YOUNG THORNHILL INTRODUCING HIMSELF TO
THE PRIMROSE FAMILY. (Water colour.) (R.E.)

ZUCCARELLI, F., R.A. *b.* 1702. *d.* 1788.

610.—MARKET WOMEN AND CATTLE. (Tempera.)

UNNAMED.

689.—Miniature on Ivory.—WILLIAM COCKERELL, THE
FOUNDER OF THE IRON TRADE IN BELGIUM.
(Given by Mr. R. Yates.)

691.—Miniature on Ivory.—PORTRAIT OF A LADY.
(French.)

693.—Miniature on Card.—PORTRAIT OF A GENTLEMAN.
(French, late 16th Century.)

NOTICE.—*One of the conditions inserted in the deed of gift of the pictures from Mr. Sheepshanks provides that no works shall be copied or engraved without the express permission of the Artist.*

Information as to errors and omissions is invited.

PART OF THE BEQUEST

OF

THE REV. CHAUNCY HARE TOWNSHEND,
M.A.

Oil Paintings, Water-colour Drawings, &c. bequeathed by
The Rev. Chauncy Hare Townshend, M.A.

*Extract from the Will of the Rev. Chauncy Hare Townshend,
dated 6th August 1863, bequeathing to the Department
of Science and Art pictures, water-colour drawings,
engravings, books, precious stones, &c.*

“ I, Chauncy Hare Townshend, late of Down Hill, in
“ the parish of Tottenham High Cross, in the county of
“ Middlesex, and now of Norfolk Street, Park Lane, in the
“ parish of St. George, Hanover Square, in the said county,
“ Clerk, do hereby revoke all Wills and other Testamentary
“ Dispositions heretofore made by me, and declare this to
“ be my last Will and Testament. I appoint my friends
“ Burdett Coutts of Stratton Street, Piccadilly, in the said
“ county of Middlesex, spinster, and the Reverend Thomas
“ Helmore, Master of Her Majesty's Choir at the Chapel
“ Royal, St. James', trustees and executors of this my Will.
“ I give and bequeath to the Right Honourable Granville
“ George Leveson Gower, Earl Granville, or other the Presi-
“ dent of Her Majesty's Council on Education for the time
“ being charged with the promotion of Art Education, now
“ undertaken by the Department of Science and Art, such
“ of my pictures and water-colour drawings, and engravings
“ and books containing engravings, as his Lordship or other
“ the President aforesaid may think fit to select; and my
“ collection of Swiss coins, and my box of precious stones
“ (including such as are generally kept therein, but which
“ in my absence from England may be with me on the
“ Continent); and my box of cameos (which boxes, for
“ the sake of identity, I declare to be those which in my
“ absence from England are always deposited for safe
“ custody with my bankers); and the ancient gold watch

" formerly belonging to my father, which, being stolen by
 " the celebrated Barrington, was the cause of his trans-
 " portation, together with the chain, seal, and keys there-
 " unto attached; and also the looking-glass and frame over
 " the dining room chimney-piece, which frame was carved
 " by Grinling Gibbon, on condition that the said several
 " articles be never sold or exchanged, but to the intent
 " that the same may be deposited and kept in the South
 " Kensington Museum, or any other suitable place which
 " may be provided in substitution for that Museum, and
 " exhibited to the public with the other Works of Art
 " which now are or may be therein."

OIL PAINTINGS by OLD MASTERS.

- BACKHUYSEN, L. *b.* 1631. *d.* 1709.
 1359/69.—FISHING BOATS: A ROUGHISH SEA.
- BEICH or BEISCH, J. F. *b.* 1665. *d.* 1748.
 1376/69.—LANDSCAPE: ST. PETER IN THE WILDERNESS.
- BREUGHEL, J. *b.* 1569. *d.* 1625.
 1375/69.—LANDSCAPE, WITH BOATS ON THE WATER.
- CANALETTO, A. *b.* 1697. *d.* 1768.
 1352/69.—RUINED BRIDGE WITH FIGURES.
- CANALETTO, B. *d.* 1780.
 1353/69.—TWO BRIDGES WITH FIGURES.
- CAPELLA, J. VAN DER. *b.* 1635.?
 1348/69.—SEA PIECE, WITH FISHING BOATS AND
 FISHERMEN.
- CARRACCI, L. *b.* 1555. *d.* 1619.
 1357/69.—THE VIRGIN WITH THE INFANT JESUS AND
 SAINT JOSEPH.

- CIGNANI, C. *b.* 1628. *d.* 1719.
 1380/69.—A PAINTRESS, WITH A BOY ANGEL OR CUPID.
- CLAUDE LORRAIN. *b.* 1600. *d.* 1682.
 1345/69.—LANDSCAPE, WITH FIGURES AND CATTLE.
- COCQUES, G. *b.* 1618. *d.* 1684.
 1342/69.—CHARLES I. AND HIS QUEEN, HENRIETTA
 MARIA. (*After* Vandyck.)
- CONCA, S. *b.* 1676. *d.* 1764.
 1346/69.—FEMALE FIGURE AND TWO BOY ANGELS.
- CUYP, A. *b.* 1606. *d.* 1667.
 1369/69.—FRUIT IN A BASKET ON A SLAB.
 1374/69.—PIEBALD HORSE.
 1377/69.—STUDY OF CATTLE ON A RIVER BANK.
- DENNER, B. *b.* 1685. *d.* 1747.
 1372/69.—HEAD OF A YOUNG MAN.
- DIETRICH, C. W. E. *b.* 1712. *d.* 1774.
 1368/69.—ROCKY LANDSCAPE, WITH HERDSMEN.
- DOLCE, AGNESE. *d.* 1690.?
 1358/69.—THE VIRGIN WITH THE INFANT JESUS.
- GOYEN, J. J. VAN. *b.* 1596. *d.* 1656.
 1356/69.—RIVER, WITH FISHERMEN.
- KONINCK, P. VAN. *b.* 1619. *d.* 1689.
 1364/69.—ST. MARTIN AND THE BEGGARS.
- LAIRESSE, G. *b.* 1640. *d.* 1711.
 1362/69.—THE RETURN OF THE VICTOR WITH HIS SPOILS.
- MOSTERT or MOSTAERT, J. *b.* 1499. *d.* 1555.
 1381/69.—CATHERINE DE MEDICI.
- MOUCHERON, F. *b.* 1633. *d.* 1686.
 1351/69.—ROCKY LANDSCAPE WITH WATERFALL AND
 FIGURES.

NEER, A. VAN DER. *b.* 1619. *d.* 1683.

1371/69.—THE FERRY—MOONLIGHT.

OSTADE, A. VAN. *b.* 1610. *d.* 1685.

1347/69.—THREE PEASANTS SEATED, DRINKING AND SLEEPING.

1367/69.—THE FIDDLER. (A Sketch.)

OSTADE, I. VAN. *b.* 1617. *d.* 1671.

1360/69.—HERDSMAN ASKING THE WAY, CATTLE, &c.

PALAMEDES, A. *b.* 1607. *d.* 1680.

1350/69.—THE TRUMPETER.

1365/69.—BACKGAMMON, OR TRIC-TRAC PLAYERS.

PYNACKER, A. *b.* 1621. *d.* 1673.

1343/69.—LANDSCAPE, WITH WATERFALL.

RAPHAEL. *b.* 1483. *d.* 1520.

1344/69.—THE VIRGIN WITH THE INFANT JESUS AND ST. JOHN.

RUBENS, P. P. *b.* 1577. *d.* 1640.

1341/69.—THE TRIUMPH OF SAUL.

SCHIAVONE, A. *b.* 1522. *d.* 1582.

1361/69.—AN EMBARKATION.

SCHUTZ.

1379/69.—LANDSCAPE, WITH CASTLE, BRIDGE, AND STREAM.

TENIERS, D., THE YOUNGER. *b.* 1610. *d.* 1694.

1349/69.—RIVER AND ROCKY SCENERY, WITH CATTLE.

ULFT, J. VAN DER. *b.* 1627. ?

1366/69.—SEAPORT AND TRIUMPHAL ARCH.

VANDEVELDE, A. *b.* 1639. *d.* 1672.

1378/69.—LANDSCAPE, WITH SPORTSMEN SHOOTING.

VANDEVELDE, W., THE YOUNGER. *b.* 1633. *d.* 1707.

1355/69.—PUTTING TO SEA.

WYNANTS, J. *b.* 1600. *d.* 1670.

1370/69.—LANDSCAPE: HERDSMAN SEATED ON A LOG.

UNNAMED.

1354/69.—A MAGDALEN AT HER DEVOTIONS IN A GROTTO.

OIL PAINTINGS by ENGLISH ARTISTS.

BOADEN, J.

1411/69.—REV. CHAUNCY HARE TOWNSHEND (THE DONOR).

1415/69.—CONSTANTINE SOTÈRES.

CALLCOTT, SIR A. W., R.A. *b.* 1779. *d.* 1844.

1422/69.—LANDSCAPE SKETCH—WOOD UNDER A STORMY SKY.

CHILDE, E.

1388/69.—MOONLIGHT—A COMPOSITION.

COLLINS, C. A.

1394/69.—THE GOOD HARVEST OF 1854.

COLLINS, W., R.A. *b.* 1788. *d.* 1847.

1383/69.—EEL POTS.

1393/69.—LANDSCAPE. (The Gipsy Camp, by F. Goodall, R.A.)

1418/69.—CROSSING THE BRIDGE.

CONSTABLE, J., R.A. *b.* 1776. *d.* 1837.

1417/69.—STACKING HAY.

CRANCH, JOHN. *d.* 1821.

1406/69.—PLAYING WITH BABY.

CRUIKSHANK, G. *b.* 1792.

1405/69.—CINDERELLA.

DANBY, F., A.R.A. *b.* 1793. *d.* 1861.
1382/69.—THE UPAS, OR POISON TREE OF THE ISLAND OF JAVA.

ETTY, W., R.A. *b.* 1787. *d.* 1849.
1390/69.—STUDY OF A MAN'S HEAD.
1392/69.—HEAD OF A MONK.
1421/69.—STUDY OF THE NUDE MALE FIGURE.

FIELDING, COPLEY V. *b.* 1787. *d.* 1855.
1408/69.—MOUNTAIN LANDSCAPE.

FUSELI, H., R.A. *b.* 1741. ? *d.* 1825.
1385/69.—HEAD OF A FEMALE. (Portion of the Picture representing the Dream of Queen Catherine. See Nos. 1386-7.)
1386/69.—PORTION OF A PICTURE REPRESENTING THE DREAM OF QUEEN CATHERINE. (Shakespeare, Henry VIII.)
1387/69.—PORTION OF A PICTURE REPRESENTING THE DREAM OF QUEEN CATHERINE. (Shakespeare, Henry VIII.)

HERING, G. E.
1399/69.—BRIDGE OVER A STREAM.

HOWARD, H., R.A. *b.* 1769. *d.* 1847.
1397/69.—PYGMALION.

JUTSUM, H. *d.* 1869.
1419/69.—THE FOOT-BRIDGE.

LINDSAY, (?)
1624/69.—SUNSET.

LINNELL, J. *b.* 1792.
1407/69.—LANDSCAPE: DRIVING CATTLE.

MARTIN, J. *b.* 1789. *d.* 1854.
1423/69.—MOUNTAIN LANDSCAPE, WITH ROCKS.

MONAMY, P. *b.* 1670. ? *d.* 1749.
1398/69.—VESSELS AT SEA.

MORLAND, G. *b.* 1763. *d.* 1804.
1403/69.—HORSES IN A STABLE.
1404/69.—SEASHORE: FISHERMEN HAULING IN A BOAT.

MULREADY, W., R.A. *b.* 1786. *d.* 1863.
1389/69.—THE POOL.

NIEMANN, E. J. *b.* 1813.
1396/69.—LANDSCAPE: AMONGST THE RUSHES.

OLIVER, W. *d.* 1852.
1384/69.—FOLIGNO, IN THE PAPAL STATES.

REINAGLE, R. R., R.A. *b.* 1775. *d.* 1862.
1409/69.—RYDAL MOUNTAINS: STORMY DAY.

SEVERN, J.
1400/69.—SCENE FROM "ELOISA TO ABELARD." (Pope.)
1402/69.—MARY, QUEEN OF SCOTS, AT LOCH LEVEN CASTLE. (Scott.)
1410/69.—ARIEL, "ON THE BAT'S BACK I FLY."
1416/69.—NYMPH GATHERING HONEYSUCKLE.

SHAYER, W., SEN.
1401/69.—BUYING FISH.

SIMPSON, P.
1395/69.—"I WILL FIGHT."

STANFIELD, C., R.A. *b.* 1798. *d.* 1867.
1391/69.—ROCKY BAY.

THOMPSON, T. C., R.H.A.
1425/69.—MRS. ELRINGTON, FORMERLY MISS CHARLOTTE TOWNSHEND.

TOWNSHEND, REV. C. H. (THE DONOR.) *b.* 1798. *d.* 1868.
1420/69.—BLEA TARN, CUMBERLAND.

TRAVERS, G.
1424/69.—WHITSAND BAY, DEVON—RAIN PASSING OFF.

WOODHOUSE, S.

1413/69.—REV. CHAUNCY HARE TOWNSEND (THE DONOR) AND HIS SISTER CHARLOTTE, AS CHILDREN.

1414/69.—HENRY HARE TOWNSEND, LATE OF BUSBRIDGE, SURREY.

UNNAMED.

1412/69.—HENRY HARE, THIRD LORD COLERAINE.

OIL PAINTINGS by MODERN FOREIGN ARTISTS.

BAADE, K.

1555/69.—THE WRECK.

1579/69.—VESSEL IN THE MOONLIGHT.

BAUER, A.

1608/69.—THE HALT OF THE TRAVELLERS.

BAUGNIET, C. *b.* 1814.

1564/69.—THE SEAMSTRESS.

BAVOUX.

1620/69.—BESANÇON.

BOCION, F.

1563/69.—LAKE OF GENEVA.

1584/69.—POULTRY.

1585/69.—FEEDING DUCKS.

1586/69.—BIRD-CATCHING.

1587/69.—A BARGE.

1588/69.—SAILING BOAT.

1589/69.—LANDSCAPE—THE SHORE OF A LAKE.

1590/69.—SAILING BOAT.

1591/69.—STEAMER ON THE LAKE OF GENEVA.

1592/69.—THE EMBARKATION.

1593/69.—HAULING THE BOAT.

1594/69.—LUGGAGE BOAT.

1595/69.—FISHING.

1622/69.—LADIES IN CONVERSATION.

1623/69.—THE BROOM MAKER.

BONNET, F.

1597/69.—THE PANTHEON, ROME.

BRYNER.

1625/69.—INSTRUCTION.

1626/69.—LANDSCAPE.

1627/69.—LANDSCAPE.

CALAME, A. *d.* 1864.

1554/69.—THE LAKE OF THE FOUR CANTONS, (LUCERNE) NEAR BRUNNEN IN THE CANTON SCHWYTZ.

1607/69.—STUDY FROM NATURE.

CLAYS, P. J. *b.* 1819.

1578/69.—ROCKY COAST, WITH FISHING BOATS.

D'ANGELI.

1373/69.—THE VEGETABLE SELLER.

DIAZ, N.

1535/69.—GIRL WITH DOG.

DIDAY, F.

1582/69.—STUDY FROM NATURE AT BEX.

DUPRÉ, V.

1616/69.—COWS DRINKING.

DURCK, F.

1538/69.—THE VESPER BELL: THE YOUNG REAPERS.

ETZDORF.

1556/69.—THE TORRENT.

GEORGES, H. P.

1603/69.—ST. JOIRE, SAVOY.

HILDEBRANDT, E. *d.* 1868.

1539/69.—RAINY WEATHER: HORSES IN A STREAM.

HOGUET.

1551/69.—THE WINDMILL.

1561/69.—A BRIDGE.

1572/69.—BOATS BY THE BEACH.

1574/69.—BOAT ON SHORE.

HORNUNG.

1596/69.—THE VILLAGE TURNER.

1614/69.—THE DAM.

HOVE, HUBERT VAN. *b.* 1814.

1540/69.—THE LISTENING SERVANT.

HUMBERT, C.

1605/69.—HORSES AT PLOUGH.

JACOBS, J.

1631/69.—HOVE DOWN TO CAREEN.

1632/69.—FISHING BOAT ENTERING HARBOUR.

KEYSER, N. DE. *b.* 1813.

1557/69.—THE PHILOSOPHER.

KIRNER.

1550/69.—PLAYING AT SOLDIERS (ROMAN REVOLUTION,
1848.)

KLOMBECK, J. B.

1568/69.—TREES IN A STORM.

KOEKOEK, H. *b.* 1815.

1558/69.—SEA PIECE.

1565/69.—SEA PIECE.

KUNKLER, A.

1609/69.—AN OFFER OF MARRIAGE (SAVOY).

LACAZE, L.

1615/69.—THE YOUNG STUDENT.

LASCH, C.

1542/69.—THE SEPARATION OR QUARREL BETWEEN A
RHINE BARON AND HIS SON.LE POITTEVIN, E. *b.* 1806.

1570/69.—ROCKY COAST—NEAR HAVRE. (?)

LEYS, BARON H. *b.* 1815. *d.* 1869.

1560/69.—THE KNIGHT'S FUNERAL.

LIBERT, G. E.

1553/69.—SUNSET ON THE SEA.

1562/69.—MOUNTAIN STREAM.

1571/69.—SNOW SCENE: THE HAUNTED HOUSE.

1573/69.—SNOW SCENE: THE HAUNTED HOUSE.

1577/69.—FROST SCENE: THE SETTING SUN.

1633/69.—COAST SCENE: GULF OF LYONS.

LUGARDON, A.

1544/69.—THE WHITE COW.

LUGARDON, J. L.

1606/69.—THE WOUNDED MAN HALTING. (The Land-
scape by A. Calame.)

LUNI.

1363/69.—SEA PIECE: SHIPS UNDER SAIL.

MENN, B.

1598/69.—CHILDREN PLAYING WITH A LAMB.

1599/69.—CHERRIES.

1600/69.—THE MIST.

1601/69.—THE SPRING.

1602/69.—CATCHING FROGS.

1611/69.—COWHERD.

MENNET, L.

1619/69.—LAKE OF GENEVA.

MORGENSTERN, CHR. *b.* 1805.

1546/69.—ALPINE LANDSCAPE.

MÜLLER, W.

1531/69.—GIRL WITH LAMB.

MUYDEN, A. VAN.

1618/69.—A MONK.

RISCHGITZ, E.

1583/69.—VINTAGE ON THE BANKS OF THE ARVE, NEAR
GENEVA.

ROSENTHAL, A.

1575/69.—THE FOOTBRIDGE.

ROTTMANN, C. *b.* 1798. *d.* 1850.

1529/69.—THE BAY OF AULIS.

ROUSSEAU, T. *b.* 1812. *d.* 1867.

1541/69.—VIEW IN THE LANDES, SOUTH OF FRANCE.

SAINT, M. R.

1612/69.—SPANISH COAST SCENE: FISHERMEN.

SCHELFHOUT, A. *b.* 1787.

1530/69.—SKATING IN HOLLAND.

1576/69.—NEAR HAARLEM.

SCHLEICH, E. *b.* 1812.

1536/69.—PLOUGHING IN BAVARIA.

1537/69.—DEER AT DAWN, NEAR MUNICH.

1559/69.—LANDSCAPE.

1566/69.—LANDSCAPE.

1569/69.—CARRYING CORN.

SCHWER, G.

1580/69.—GIRL GATHERING STICKS.

1610/69.—DOG CART.

STEFFAN, J. G. *b.* 1815.

1545/69.—THE TORRENT.

STEINFELD.

1534/69.—LANDSCAPE.

STEINLEN, M.

1628/69.—DRAWING WATER.

THURAU.

1552/69.—LAKE SCENE WITH HERONS.

VAUTIER, B.

1604/69.—SNOW SCENE: CHILDREN LEAVING SCHOOL.

VERBOECKHOVEN, EUGÈNE.

1528/69.—WATERING THE CATTLE.

VERBOECKHOVEN, E. J.

1532/69.—ASS AND LAMBS.

VERHAS.

1549/69.—SNOW SCENE.

VOLMAR, G.

1547/69.—BRIGANDS SURPRISED.

1548/69.—THE CAPTIVE.

ZIMMERMANN, A.

1533/69.—HAYMAKING.

1567/69.—LAKE OF CONSTANCE.

ZIMMERMANN, F. *b.* 1805.

1581/69.—LAKE OF THE ENGSTLEN ALP, CANTON BERNE, SWITZERLAND.

ZWENGAUER, A. *b.* 1810.

1543/69.—LAKE OF CONSTANCE —SUNSET.

UNNAMED.

1613/69.—ITALIAN LAKE.

1617/69.—EXECUTION OF MAJOR DAVEL.

1621/69.—REV. C. H. TOWNSHEND'S DOG.

WATER-COLOUR DRAWINGS, &c. by ENGLISH ARTISTS.

BENTLEY, C. *d.* 1854.

1430/69.—AN OLD BREAKWATER ON THE COAST OF ESSEX.

BROCKY, C.

1469/69.—GIRL AT A WELL.

1489/69.—GIRL AT A WINDOW READING.

CALLOW, W.

- 1476/69.—BRIG AT ANCHOR, AND BOATS ALONGSIDE.
1495/69.—RIVER SCENE ON THE THAMES.

CAMPION, G. B.

- 1501/69.—BOY WITH RABBITS.

CATTERMOLLE, G. *b. 1800. d. 1868.*

- 1434/69.—HAMILTON OF BOTHWELLHAUGH ABOUT TO
ASSASSINATE THE REGENT MURRAY.
1449/69.—THE KNIGHT AND THE LADY.
1453/69.—INTERIOR OF A CHURCH, SPAIN.
1454/69.—INTERIOR OF A BARONIAL HALL.
1465/69.—A FOREST GLEN.
1503/69.—KNIGHT AND PAGE.
1521/69.—THE SILENT WARNING.

CHASE, J.

- 1432/69.—WINDMILLS BY A RIVER.

COOPER, T. S., R.A. *b. 1803.*

- 1456/69.—SHEEP.
1522/69.—LANDSCAPE WITH CATTLE.

COX, DAVID, Sen. *b. 1783. d. 1859.*

- 1427/69.—THE CHALLENGE—A STORM ON THE MOOR.
1505/69.—ON THE LUNE, KIRKBY LONSDALE.
1523/69.—WINDERMERE.

CRAMPTON.

- 1509/69.—SEA BEACH.

DAVIDSON, C.

- 1471/69.—EARLSWOOD COMMON, SURREY.

DEWINT, P. *b. 1783. d. 1849.*

- 1480/69.—LANDSCAPE.

DODGSON, G.

- 1464/69.—INTERIOR OF A CATHEDRAL.

FIELDING, COPLEY V. *b. 1787. d. 1855.*

- 1483/69.—THE RYDAL MOUNTAINS NEAR THE HEAD OF
WINDERMERE.
1484/69.—LANDSCAPE.
1485/69.—THE LANGDALE PIKES, FROM WINDERMERE.
1496/69.—VIEW NEAR BEDDGELERT, LOOKING TOWARDS
MOEL SIABOD.
1524/69.—LANDSCAPE.

FRIPP, A. D.

- 1492/69.—WOOD SCENE.

FRIPP, G. A.

- 1462/69.—LANDSCAPE.
1463/69.—DOVER CLIFFS.
1506/69.—LANDSCAPE, COTTAGE AND STREAM, NORTH
WALES.

GILPIN, Rev. W. *b. 1724. d. 1804.*

- 1431/69.—LANDSCAPE. (India ink.)
1433/69.—LANDSCAPE. (India ink.)
1435/69.—LANDSCAPE. (India ink.)
1450/69.—LANDSCAPE. (India ink.)

HAGHE, LOUIS. *b. 1806.*

- 1468/69.—RUSTIC PIETY.

HARDWICK, W.

- 1445/69.—UPPER DEAL: RAMSGATE, &C. IN THE
DISTANCE.
1467/69.—WELSH LANDSCAPE.
1513/69.—LANDSCAPE.

HERING.

- 1500/69.—POND WITH WATER LILIES.

HOLLAND, J. *b. 1800. d. 1870.*

- 1490/69.—HEATH SCENE.

HUNT, WM. HENRY. *b. 1790. d. 1864.*

- 1470/69.—HAWTHORN BLOSSOMS AND BIRD'S NEST.
1472/69.—THE DOUBTFUL COIN.

- 1486/69.—GRAPES AND PEACHES.
 1502/69.—WILD ROSES AND BIRD'S NEST.
 1525/69.—PRIMROSES AND BIRDS' NESTS.

LINDSAY, N. W.

- 1519/69.—LANDSCAPE—"DRATH MAWR."

MARSHALL, E.

- 1494/69.—RUINED CASTLE AND LAKE.

MARSHALL, T. F.

- 1459/69.—THE COMING FOOTSTEP.

MOLE, J. H.

- 1446/69.—AT TYNEMOUTH.

NIEMANN, E. J. *b.* 1813.

- 1452/69.—LANDSCAPE—SUNSET.
 1479/69.—LANDSCAPE—EVENING.
 1508/69.—LANDSCAPE—MORNING.

OAKLEY, O. *d.* 1867.

- 1466/69.—BUY MY SPRING FLOWERS.

PENLEY, A. *d.* 1870.

- 1429/69.—CROSSING THE SANDS: EARLY MORNING, LOW WATER.
 1451/69.—LAKE SCENE.
 1458/69.—WOOD NEAR CHELTENHAM.
 1493/69.—APPROACHING EVENING—THE LANGDALE PIKES FROM THE LAKE OF WINDERMERE.

PROUT, SAMUEL *b.* 1783. *d.* 1852.

- 1473/69.—ARCH OF CONSTANTINE.

PROUT, S. GILLESPIE.

- 1517/69.—LANDSCAPE.

READ, S.

- 1428/69.—"THE MOATED GRANGE." (Tennyson.)

RICHARDSON, T. M.

- 1460/69.—BEN LOMOND, FROM THE HILLS BETWEEN ARROCHAR AND TARBET.

ROBERTS, D., R.A. *b.* 1796. *d.* 1864.

- 1461/69.—THE GREAT TEMPLE OF EDFOU, UPPER EGYPT.
 1526/69.—PYRAMIDS FROM OLD CAIRO.

ROBSON, G. F. *b.* 1790. *d.* 1833.

- 1426/69.—LOCH CORUIK IN THE ISLE OF SKYE, AND THE CUCHULLIN MOUNTAINS.

ROWBOTHAM, T. L.

- 1491/69.—THE WRECKED BOAT.
 1504/69.—ROUEN, FROM ST. CATHERINE'S HILL.

ROWBOTHAM, T. L., jun.

- 1447/69.—LAKE SCENERY.
 1507/69.—ST. GODARD, ROUEN.

SEVERN, J.

- 1457/69.—THE DEATH OF JULIAN AVENEL. (Scott.)

SMITH, J. R. *b.* 1752. *d.* 1812.

- 1441/69.—MRS. TOWNSHEND, THE MOTHER OF REV. C. H. TOWNSHEND. (Crayon.)
 1442/69.—CHARLOTTE TOWNSHEND, THE SISTER OF REV. C. H. TOWNSHEND. (Crayon.)
 1443/69.—REV. JOSEPH TOWNSHEND, OF PUSEY, WILTS. (Crayon.)
 1444/69.—REV. CHAUNCY HARE TOWNSHEND, AS A BOY. (Crayon.)

STANFIELD, CLARKSON, R.A. *b.* 1798. *d.* 1867.

- 1474/69.—COAST SCENE NEAR CROMER.

TAYLER, F.

- 1527/69.—HAWKING PARTY CROSSING A STREAM.

TUCKER, E.

- 1515/69.—DUTCH RIVER SCENE.

TURNER, J. M. W., R.A. *b.* 1775. *d.* 1851.

1482/69.—BAY OF SPEZIA.

VARLEY, J. *b.* 1777. *d.* 1842.

1436/69.—ROCHESTER CASTLE.

1438/69.—LAKE SCENE.

1440/69.—LAKE SCENE.

1448/69.—MOUNTAIN SCENERY.

1455/69.—LANDSCAPE.

1481/69.—LANDSCAPE.

1497/69.—LANDSCAPE.

1498/69.—LANDSCAPE.

1510/69.—LANDSCAPE.

1512/69.—LANDSCAPE.

1520/69.—LANDSCAPE.

VARLEY, W.

1437/69.—BRIDGE AND STREAM.

1439/69.—MOUNTAIN STREAM AND BRIDGE.

1518/69.—MOUNTAIN STREAM.

VICKERS, A. G. *b.* 1810. *d.* 1837.

1488/69.—RIVER SCENE.

1514/69.—CHURCH DOOR, BAKEWELL.

WEIGALL, C. H.

1477/69.—LANDSCAPE.

WESTALL, R., R.A. *b.* 1765. *d.* 1836.

1478/69.—LANDSCAPE.

WILKIE, SIR D., R.A. *b.* 1785. *d.* 1841.

4487/69.—SIR ROBERT PEEL READING TO THE QUEEN.

WYLD, W.

1475/69.—DRESDEN.

UNNAMED.

1499/69.—OLD COUNTRY HOUSE.

1511/69.—LANDSCAPE.

1516/69.—LA TOUR DE PEIL, LAKE OF GENEVA.

WATER COLOUR DRAWINGS, &c. by FOREIGN ARTISTS.

AVOURMOIS, T.

1703/69.—LANDSCAPE.

BLOCK, E. DE. *b.* 1812.

1645/69.—BOORS IN A BEERSHOP.

BOCION, F.

1669/69.—LAKE SCENE.

BOSBOOM, J. *b.* 1817.

1667/69.—INTERIOR OF A CATHEDRAL.

BRAEKELEER, F. DE. *b.* 1792.

1638/69.—A POOR FAMILY.

CALAME, A. *d.* 1864.

1658/69.—CHAIN OF MONT BLANC.

1693/69.—LANDSCAPE.

1694/69.—FOREST NEAR CHAMONIX.

1695/69.—FOREST SCENE.

1696/69.—WOODED RIVER SCENE.

1697/69.—MOUNTAIN SCENE NEAR CHAMONIX.

1698/69.—MOUNTAINS AND LAKE.

COURDOUAN, V.

1652/69.—COAST NEAR TOULON.

DELAROCHE, P. *b.* 1797. *d.* 1856.

1684/69.—OLIVER CROMWELL. (Chalk.)

ETZDORF, J. C. *b.* 1801. *d.* 1851.

1681/69.—LANDSCAPE. (Charcoal.)

1682/69.—LANDSCAPE. (Charcoal.)

1683/69.—LAKE SCENE. (Charcoal.)

1702/69.—RIVER SCENE. (Chalk.)

FOURMOIS, T.

1665/69.—LANDSCAPE

GIRARD, P. *b.* 1806.

1641/69.—The FORD.

1659/69.—LANDSCAPE.

GUDIN.

1649/69.—COAST SCENE.

HÉROULT.

1636/69.—BARGES.

HILDEBRANDT, E. *d.* 1868.

1661/69.—DUTCH RIVER SCENE.

1662/69.—SANTA CRUZ, RIO DE JANEIRO.

1670/69.—LANDSCAPE, HOLLAND.

1689/69.—ON THE SOMME.

1691/69.—SEA VIEW

1692/69.—LANDSCAPE, WITH BOATS.

1700/69.—THE NEEDLES, ISLE OF WIGHT.

HOPPENBROUWERS, J. F. *b.* 1819.

1655/69.—WOODLAND SCENE.

HOUZE, G.

1647/69.—COAST SCENE.

HUBERT.

1672/69.—"ORTELER SPITZ," TYROL.

HÜBNER.

1673/69.—MARKET PLACE, LOUVAIN.

ISABEY.

1646/69.—FISHING BOATS BEATING TO WINDWARD.

JACOBS, JACOB. *b.* 1812.

1639/69.—BOAT IN HARBOUR.

1690/69.—A SEAPORT.

JACOPS, JOSEPH. *b.* 1808.

1640/69.—COAST SCENE.

KLOMBECK, J. B.

1685/69.—LANDSCAPE—WINTER.

LAMY, E.

1654/69.—BALL AT THE HOTEL DE VILLE, PARIS.

1663/69.—MARY STUART, AND THE DEAD BODY OF
GEORGE DOUGLAS.

LE POITTEVIN, E. *b.* 1806.

1642/69.—OLD WOMAN AND CHILD.

1648/69.—LANDSCAPE ON THE DUTCH COAST.

LHERBES.

1637/69.—STREET VIEW.

MENESSIER, A.

1643/69.—LANDSCAPE.

MORGENSTERN, CHR. *b.* 1805.

1674/69.—MOUNTAIN TORRENT, NORWAY.

MÜLLER, A.

1653/69.—CHAPEL OF THE ENTOMBMENT.

MUYDEN, A. VAN.

1699/69.—TRAVELLING FRIAR.

NEUREUTHER, E. *b.* 1806.

1634/69.—SCENE FROM BARON ZEDLITZ'S POEM "DAS
WALD-FRÄULEIN" (THE WOOD MAIDEN).

1678/69.—"THE PARSON'S DAUGHTER." (Ballad by
Bürger.)

1679/69.—ILLUSTRATION OF A BAVARIAN POPULAR
SONG.

1680/69.—"THE WATER LILY" (Heine).

- ROCHUSSEN, C. *b.* 1815.
1651/69.—THE SHORES OF SCHEVENING.
- ROTTMANN, C. *b.* 1798. *d.* 1850.
1701/69.—LANDSCAPE.
- ROTTMANN, LEOPOLD. *b.* 1813.
1660/69.—LES DIABLERETS, CANTON VALAIS.
- RUYTEN, JEAN M. *b.* 1813.
1664/69.—BRUGES.
- SCHELFHOUT, A. *b.* 1787.
1650/69.—LANDSCAPE—WINTER SCENE.
- SCHIPPERS.
1644/69.—THE FORTUNE TELLER.
- SCHLEICH, E. *b.* 1812.
1671/69.—LANDSCAPE, SWITZERLAND.
1687/69.—CORNFIELD AND REAPERS.
- SCHNORR VON CAROLSFELD, JULIUS. *b.* 1794.
1675/69.—RÜDIGER GIVES HIS SHIELD TO HAGEN.
(Nibelungen Lied.)
1676/69.—CHRIEMHILDA AND HAGEN. (Nibelungen
Lied.)
1677/69.—SIEGFRIED AND CHRIEMHILDA. (Nibelungen
Lied.)
- SEIDE.
1668/69.—ISELLA, SIMPLON PASS.
- VERREY, J.
1656/69.—LANDSCAPE—WINTER.
- WAPPERS, BARON. *b.* 1803.
1635/69.—STUDY FOR THE FIGURE OF AN ANGEL.
(Chalk.)
- WERNER.
1666/69.—ITALIAN PEASANT BOY.

- ZWENGAUER, A. *b.* 1810.
1657/69.—RIVER SCENE—SUNSET.
1688/69.—RIVER SCENE—SUNSET.

UNNAMED.

- 1629/69.—HEAD OF THE SPHINX. (Crayon.)
1630/69.—PORTRAIT OF A LADY. (Crayon.)
1686/69.—LAKE OF GENEVA.



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